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SANDERS' SERIES OF SCHOOL BOOKS,

COMPRISING

SANDERS' SPELLING BOOK.
Do. PRIMARY SCHOOL PRIMER.
Do. SCHOOL READER—FIRST BOOK.
Do. SCHOOL READER—SECOND BOOK.
Do. SCHOOL READER—THIRD BOOK.
Do. SCHOOL READER—FOURTH BOOK.

RECOMMENDATIONS.

At a meeting of the Board of Committee of the City School Society, Middleton, Conn., held 26th July, 1845, *it was unanimously*

Voted That it is expedient to introduce into the several schools in this School Society, Sanders' Series of School Books, for the use of the schools as they may be wanted. HAMILTON BREWER, *Secretary.*

After several months' discussion on the comparative merits of Sanders' and Cobb's School Books—reference being had *exclusively to merit*—the Board of Education of the city of Brooklyn, at their meeting in Oct., 1845, decided in favor of Sanders' Books, by a vote of 18 to 9. In announcing the result, the Brooklyn Eagle says: "We are gratified with this result, obtained as it has been after the most careful and thorough investigation. We doubt whether Mr. Sanders' Books have ever gone through a more trying ordeal, or received, in the end, a more convincing and decided mark of approbation than here, (the vote in their favor being 2 to 1,); and we hope and trust that the matter will now be suffered to rest."

From John Griscom, Burlington, New Jersey.

Having carefully looked over the Series of Reading Books for Schools, prepared by Charles W. Sanders, I have no hesitation in regarding them as compilations, exceedingly well adapted to promote in our common schools correct and enlightened habits of intonation, inflection, pauses, emphasis, and fluency of utterance. The Spelling and Definitions which precede each lesson, will facilitate the pupil's understanding of the meaning of his lessons,—and a point of more consequence than all, is, that the lessons are so selected as to imbue his mind with the love and the spirit of Christian morality, and enlightened views of social duty. Without instituting a comparison with other books, I think the guardians of youth will hazard nothing in adopting this series of Readers into their schools.

Burlington, N. J., 12 mo., 18th, 1845. JOHN GRISCOM.

City of Chicago, Office of School Inspectors, June 28, 1845.

Resolved, That Sanders' Series of School Books, consisting of Sanders' Primary School Primer, Spelling Book, 1st, 2d, 3d and 4th Readers, be adopted for the use of the Common Schools in this city, and that all new purchases of books be of that series, so far as they are applicable to the wants of the schools. Attest: GEO. W. MEEKER, Sec.

A Committee appointed by the "Society of Teachers and Friends of Education in New Jersey," after several months of thorough and patient examination, unanimously reported in favor of Sanders' Series of School Books, which were adopted by the Society in New Brunswick, Dec. 1843.

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From M. S. Converse, Principal of Elmira Academy.

Of the "Series" of Books prepared by Mr. Sanders, I can speak *definitely*, as they have been in use here since I have been in the institution—some two years. We have been visited by "Book Agents" almost every month, still we have found none for which we wish to exchange them.

Elmira, Aug., 1845. M. S. CONVERSE.

Middletown, Ct., July, 1845.

There is an easy transition from the simple to the more difficult, and taking the series as a whole, I think it *the best I have ever seen.* The tone of the lessons is high, and well calculated to impress favorably the mind of the young. S. CHASE, Principal Female Institute.

From Alanson S. Phillips, County Superintendent of Schools for Steuben County, New York. Bath, Sept., 1845.

Having used the series of Elementary School Books compiled by Mr. C. W. Sanders, and having fully satisfied myself of their superior merits in several respects, over other works of the kind with which I am acquainted, I take great pleasure in recommending them to the use of Common Schools.

I think the Readers admirably adapted to the taste of young learners, tending directly to cultivate a love for reading, and to awaken in the juvenile mind the most pleasing anxiety for moral and intellectual improvement. I should be extremely happy to see them introduced into all the schools of my county. ALANSON S. PHILLIPS.

We fully concur in the opinion of the above books, expressed by Mr. Phillips:—

N. M. PERRY; GEO. W. OTIS; E. N. FOOTE, M. D.; D. LATTIMORE; R. B. STEWART; ORSON MOSIER; CHAUNCEY CASTON, M. D.; Town Superintendents, Steuben Co.

Vote of the Board of Education for the City of Dayton, Ohio.

At a meeting of the Board of Managers of Common Schools for the City of Dayton, on the 8th of February, 1845, the following resolution was passed *unanimously:*

Resolved—That "Sanders' Series of Readers" be adopted as class books, to be used in the common schools of this city. D. H. BRUEN, Sec.

From the distinguished instructor, F. G. Carey, A. M., Principal of Pleasant Hill Academy. Pleasant Hill, Ohio, July 21, 1843.

When I received the Series of School Readers by Sanders, my impression was, that there was no demand for any further addition to the many already in use. And under this impression I took up this series, and, after a critical examination, am constrained to say that it was entirely removed. I unhesitatingly give this series of books my decided preference, and as the best evidence of my regard, have introduced it, together with Sanders' Speller, into my institution. F. G. CAREY.

I hereby certify that Sanders' Primer and Sanders' Spelling Book are used in the Public Schools of this town; and I consider them among the best elementary books now in use. PETER OSGOOD,

Andover, Mass., Aug. 26, 1845. Chairman of School Committee.

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SANDERS' SERIES.

THE

SCHOOL READER.

FOURTH BOOK.

CONTAINING

INSTRUCTIONS IN THE ELEMENTARY PRINCIPLES OF READING, AND SELECTED LESSONS FROM THE MOST ELEGANT WRITERS.

FOR THE USE OF ACADEMIES AND THE HIGHER CLASSES IN COMMON AND SELECT SCHOOLS.

BY

CHARLES W. SANDERS,

AUTHOR OF SPELLING BOOK; AND SERIES OF SCHOOL READERS; YOUNG CHOIR; SCHOOL SINGER; ETC.

NEW YORK:
MARK H. NEWMAN & Co., 199 BROADWAY.
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PREFACE.

In the previous Numbers of the SCHOOL READERS, the general design was to furnish, in addition to other important characteristics, those facilities whereby the scholar might acquire an easy and fluent manner of reading—aiming to *prevent* the acquisition of those pernicious habits, so commonly contracted in the perusal of first lessons. It was, therefore, thought proper to reserve an exposition of the elementary principles of reading for the present work, believing that an earlier introduction of them, would be attended with injury rather than benefit. Accordingly, PART FIRST of the present work, is devoted to that subject; and PART SECOND, being mainly conformed to the general plan presented in former numbers, aside from such peculiarities as the design of the work seemed to demand, contains such lessons for exercise in reading, as are illustrative of the principles set forth in Part First.

The principal features which characterize that portion devoted to the Rhetorical Principles, will be found to consist in its brevity and general arrangement; while, at the same time, all the important principles, taught in works especially devoted to the subject, are fully explained and illustrated. In order that these LESSONS may be rendered of practical utility, and the principles which they are designed to set forth, as perspicuous as possible, they are accompanied with such examples as are calculated not only to illustrate the subject, but also to afford appropriate lessons for exercise in reading. Each lesson is followed by a series of QUESTIONS, adapted to elicit a knowledge of the several topics which it embraces.

As to the importance of a concise and appropriate exposition of the Elementary Principles of reading, in a work of this kind, a doubt will not be entertained; and it is believed that its utility will be generally, if not universally, appreciated. For a want of it, teachers are often compelled to make use of works, so voluminous in their character, as tend to excite a distaste in the mind of the scholar, for a study which otherwise might be rendered pleasing and beneficial.

It is often the case that scholars become familiar with the principles of Inflection, Emphasis, and the like, in theory, but derive from it little or no practical benefit. This is in consequence of not applying such knowledge when perusing their reading lessons. For this reason, the Author has been induced to add, to the ordinary questions in relation to the subject, such GENERAL QUESTIONS in regard to certain Rhetorical and Grammatical Principles, as each lesson is adapted to illustrate, and thereby bringing into practical exercise, a knowledge of the principles presented in the former part. In instances where it is thought a doubt might exist as to what Rule or Remark allusion is made, the reference is noted in connection with the question. Thus, by frequent reference to the several topics treated upon in the Elementary Part, a practical and thorough knowledge of them will be acquired.

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In making choice of LESSONS for exercises in reading, it has been the aim to introduce those of that character, which might serve to impart practical instruction, awaken interest, excite inquiry, and inspire pure, virtuous, and noble sentiments. While this object has constantly been kept in view, another of equal importance has not been lost sight of, which is, that they possess a pure and chaste style, as well as elegance of expression.

The monotonous method of reading, so often acquired in consequence of perusing successive lessons which present one uniform style, such as historical and the like, has led to the adoption in the present work of that variety, which is calculated to prevent the acquisition of such a sameness, and afford the greater pleasure to the reader. The prevalence of the colloquial style, which characterizes the former Numbers, has also been regarded in the present.

Experience has fully shown that the most ready and judicious means of imparting a knowledge of the meaning and use of words, consist in giving their SIGNIFICATION in connection with their use in well formed sentences. Those words, therefore, of each lesson, the import of which is not already understood, are previously DEFINED, both in a literal sense, as well as that in which they are employed in the lesson. Also, those words, the orthoepy of which might be mistaken, are divided into syllables, and the true pronunciation designated. But in cases where there was little or perhaps no liability to mistake, no division has been made,—believing that the judgment of the scholar should be exercised in such cases, in determining the true division,—thus enabling him to acquire a practical knowledge of this department of his instruction, independent of assistance derived from his book.

The NOTATION, adopted in the Elementary Part, has, to some extent, been carried out in the lessons for exercise in reading, especially in instances where there is a liability to err in regard to the true inflection and the like, and in such portions as were peculiarly illustrative of some elementary principle.

The principal object had in view throughout the work, has been to render it a book in every respect adapted to teach the *science and art of reading*. Teachers will perceive, however, that the plan of instruction herein presented, is by no means designed to dispense with their efforts, but rather to facilitate them.

The Fourth Book completes the proposed Series of School Readers; and the very great favor, manifested by the public in the ready approval and acceptance of the former numbers, has encouraged the Author to spare no efforts in endeavoring to render the present number equally acceptable and worthy of patronage.

The Author would take this opportunity to express his grateful acknowledgment for the many assurances, with which, from time to time, he has been favored on the part of those having the supervision of schools, and others interested in their welfare, that his labors have proved acceptable. And should the present number be found calculated to subserve their interest, and promote the advancement of the great object for which it is designed, his desire and purposes will be fully realized.

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THE

SCHOOL READER.

FOURTH BOOK.

PART FIRST.

ELEMENTARY PRINCIPLES

INTRODUCTION.

1. To be able to read well, is a valuable accomplishment. The art does not consist in giving a rapid utterance to words and sentences, as they occur on the printed page, but in expressing them with that distinctness, variety, and force, best calculated to convey the sentiments of the writer, to the understanding of the hearer.

2. A good reader expresses, both in the tones of his voice and manner of delivery, all the feeling, zeal, and pathos, which sentiment and circumstances are adapted to inspire. Skill in the management of the voice, is as requisite in reading, as in singing. And, as rules and illustrations are essential in acquiring a knowledge of the science of music, they are equally so in acquiring a knowledge of the principles of good reading.

3. These principles will be considered, in their order, under the *four* following heads, viz. ARTICULATION, INFLECTION, EMPHASIS, and MODULATION.

QUESTIONS.—1. What can you say of the art of reading well? 2. What does a good reader express? 3. What is as requisite in reading, as in singing? 4. What are essential in acquiring a knowledge of the principles of good reading? 5. Mention the *four* general heads, under which these principles are classed.

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Lesson I.

ARTICULATION.

Articulation may be defined, distinctness of utterance.

1. Nothing can compensate, in Elocution, the want of a clear and distinct articulation. However well one may read or speak in every other respect, he will not be listened to with pleasure, unless every syllable uttered, can be fully understood, without the least effort on the part of those that hear.

2. We have all heard speakers, who, without endeavoring to speak loud, rendered themselves clearly understood by a large audience; while the remarks of others, although they screamed and vociferated so as to cause pain to their hearers, were wholly unintelligible. A clear and distinct *articulation* on the part of the former, and the want of it in the latter, are the causes of this difference.

3. The importance of a correct enunciation, will be better illustrated by the following examples:

1. The culprits ought to be punished.
2. He can debate on either side of the question.
3. The soldiers skilled themselves by practice.

By an indistinct utterance of these sentences, they might be understood to mean as follows:

The culprit *sought* to be punished.
He can debate on *neither* side of the question.
The soldiers *killed* themselves by practice.

4. To guard against a faulty Articulation, observe the following,

GENERAL RULE.

Ev-e-ry syl-la-ble and word should be distinctly uttered, and every letter, not silent, should receive its appropriate sound.

5. The principal causes of a violation of this rule, arise, 1st. from reading too fast, or with indifference; and 2nd. from the difficulty of uttering consonant sounds and a succession of similar sounds.

6. The principal faults, occasioned by these circumstances, are as follows:

1st. *The suppression of a syllable;* as, *in-trest* for in-ter-est,

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ev-ry for ev-e-ry, *par-tic-lar* for par-tic-u-lar, *his-try* for his-to-ry, *con-sid-ra-ble* for con-sid-er-a-ble, *ut-trance* for ut-ter-ance, *reg-lar* for reg-u-lar.

2nd. *The suppression of a vowel or consonant sound;* as, *pr'vent* for prevent, *lat'n* for latin, *readin'* for reading, *previncs* for precincts, *goverment* for government, *aford* for afford, *persis* for persists, *commanments* for commandments.

3d. *The change of a vowel sound;* as, *und* for and, *seperate* for separate, *superintendunt* for superintendent, *hundurd* for hundred, *sizuble* for sizable, *uppear* for appear.

4. *The blending of the termination of one syllable or word with the beginning of another;* as, *sil-ky* for silk-y, *hel-per* for help-er, *dwar-fish* for dwarf-ish, *pos-tage* for post-age. This especially occurs when the same consonant sound ends the former, and begins the latter of two words; as,

1. The bla*st st*ill blew, and the ship*s s*unk.
2. The *st*eadfa*st st*ranger through the fore*st st*rayed.

In all cases, the close of each word should be distinctly marked by the voice.

QUESTIONS.—1. What is Articulation? 2. What can you say of its importance? 3. Why are some speakers better understood than others who speak louder? 4. How is the importance of a correct enunciation illustrated? 5. What general rule is given to guard against a faulty articulation? 6. What are the principal causes of a violation of this rule? 7. How many faults are mentioned? 8. Repeat the first, and its examples. 9. The second, third, &c. 10. How may the last fault be remedied?

LESSON II.

ARTICULATION—*continued.*

NOTE I.—The difficulty of giving a correct articulation in reading, arises chiefly from the utterance of *consonant* sounds.

1. Of these, the sounds of the mute consonants occasion the greatest difficulty. The vowel sounds are uttered with comparative ease. It is by swelling these vowel sounds that public criers are able to give that fullness to their voice, by which they are enabled to be heard at so great a distance. The same may be said in regard to singing. Every one knows that the entire sound must be expressed by dwelling on the vowel sounds, in pronouncing such words as end with a mute consonant, as, *d*, *k*, *p*, and the like—the voice being entirely interrupted by their intervention.

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Note II.—An immediate succession of similar sounds, occasions much difficulty in giving a clear and distinct articulation.

EXAMPLES.

1. *Still struggling*, he *strives* to *stand*.
2. Up the *high hill he heaves* the *huge* round *stone*.
3. Ye *elves* of *hills*, brooks, *standing* lakes, and *groves*.

2. It is to prevent this succession of similar sounds, tha *n* is retained after *a*, before words beginning with a vowel; as, *an* apple, instead of *a* apple. To promote this euphony of sound, the Greeks made many changes of this character. But in our language none are made save this, and hence the importance of much care and practice on the part of the beginner, in this branch of Elocution.

3. It is, therefore, particularly recommended, that the class, and even the whole school, be frequently exercised in uttering the elemental sounds, in concert. It is undoubtedly the most efficient means for improving their voices, and securing a full and clear enunciation. For this exercise, in the annexed list, are presented, in their order, the elemental sounds in the English Language, being *forty-one* in number—*sixteen* vowel, and *twenty-five* consonant sounds.

ELEMENTAL VOWEL SOUNDS.

1. Long *a*,	as in late, they.	9. Short *i* and *y*,	as in fin, hymn.
2. Flat *a*,	" far, past.	10. Long *o*,	" tone, note.
3. Short *a*,	" hat, man.	11. Slender *o*,	" do, prove.
4. Broad *a* and *o*,	" fall, for.	12. Long *u*,	" tune, few.
5. Short broad *a* and *o*,	wad, not.	13. Short *u*,	" tun, her, sun
6. Long *e*,	as in me, pique.	14. Broad *u*,	" full, book.
7. Short *e*,	" met, any.	15. *Ou* and *ow*,	" out, now.
8. Long *i* and *y*,	" fine, dry.	16. *Oi* and *oy*,	" oil, boy.

ELEMENTAL CONSONANT SOUNDS.

1. *b*,	as in bit, orb.	14. *s* and *c*,	as in sin, cite.
2. *d*,	" did, done.	15. *t*,	" time, tone.
3. *f*,	" fate, leaf,	16. *v*,	" vile, vivify.
4. *g*,	" good, fig.	17. *w*,	" weep, when.
5. *h*,	" hand, head.	18. *y*,	" yet, youth.
6. *j*,	" jewel, gem.	19. *z* and *s*,	" zone, is.
7. *k*,	" king, chord.	20. *ch*,	" chin, church.
8. *l*,	" lame, blame.	21. *sh*,	" ship, chaise.
9. *m*,	" mate, trim.	22. *th*,	" thin, thirst.
10. *n*,	" note, sin.	23. *th*,	" thy, thee.
11. *p*,	" pin, lip.	24. *ng*,	" sing, ring.
12. *r*,	" right, risk	25. *zh*,	" glazier, fusion.
13. *r*,	" car, bard.		

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4. For a similar exercise in articulation, a list of words, containing some of the most difficult combinations of these sounds, is here presented.

facts	minds	aptly	troubl'st	respectful
thrusts	mulcts	efforts	suggests	logarithms
drifts	realms	singing	oft-times	manuscripts
watch	help'st	strangl'dst	succinct	consumptive
breadths	clasp'dst	attempts	adapts	abruptness
twelfth	rush'd	objects	betwixt	impromptu
strength	depth	thirteenth	whelm'dst	terrestrial
shrunk	chrism	precincts	persist'st	authoritatively

5. In uttering the following examples, in which occur singly and successively, difficult sounds, it is hoped much practice will be given, until they can be pronounced distinctly, and without hesitation.

1. Whoso lov*eth* wisdom rejoic*eth his* fa*ther*.
2. Thou ha*st* receive*d gifts* for men.
3. Why ar*t thou* cas*t* do*w*n, O my soul?
4. I will instruc*t thee*, and *teach thee* in *the* way *which thou shalt go*.
5. Are all thy conque*sts*, glorie*s*, triu*mphs*, *s*poils,
   *Sh*runk to this little measure?
6. The ho*sts st*ood *st*ill in silent wonder fixed.
7. ——————— mee*t it* is, I se*t it* down,
   That one may *sm*ile, and *sm*ile, and *be* a villain.
8. Thou *sm*il'*d*'*st* and *sm*il'*st* no more.
9. He *s*aw'd *six sl*eek *sl*im *s*aplin*gs* for *s*ale.
10. Peter Prangle, the prickly prangly pear picker, picked three pecks of prickly prangly pears, from the prangly pear trees, on the pleasant prairies.
11. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now, if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.

6. The practice of allowing scholars to spell long words, without pronouncing the syllables, as they proceed, in a full and deliberate manner, tends very much to produce a faulty enunciation.

7. Reading in concert, to a limited extent, will promote distinctness of utterance; yet there is danger of falling into a disagreeable and affected manner. On the other hand, care should be taken to avoid a heavy, unnatural, protracting manner.

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8. The object of every teacher and scholar, should be an easy, flowing, and graceful enunciation. The less prominent words and syllables should be spoken with distinctness, but not with that stress of voice, as those of more importance. Much pains and practice may be requisite to acquire a good articulation, but its value will fully compensate for the labor bestowed.

QUESTIONS.—1. From what arises the chief difficulty in giving a correct articulation? 2. Which of the consonant sounds occasion the greatest difficulty? 3. What is said of the utterance of vowel sounds? 4. How are public criers able to give so great a fullness to their voice? 5. What influence have the mutes on the voice in singing? 6. What is the second difficulty mentioned in giving a distinct articulation? 7. Why is *an* used before words beginning with vowel sounds? 8. What means are recommended for improving the voice, and securing a clear enunciation? 9. How many elemental sounds are there in the English language? 10. How many are vowel? 11. How many are consonant? 12. Utter the vowel sounds. 13. The consonant sounds. 14. What similar exercise in articulation is recommended? 15. Pronounce the words given for practice, and point out the difficulty in distinctly articulating each. 16. Read the sentences given for practice, and point out the difficulty of uttering each distinctly. 17. What bad practice in spelling leads to a faulty enunciation? 18. In reading how should the less prominent words be spoken?

LESSON III.

INFLECTIONS.

INFLECTIONS are turns or slides of the voice, heard in reading and speaking; as, Will you gó or stày?

1. In this example the voice rises on *go*, and falls on *stay*. These inflections should be made in reading, the same as in speaking or conversation.

2. These modifications of the voice will be considered under the *four* following heads; namely, *Monotone*, *Rising Inflection*, *Falling Inflection*, and *Circumflex*. The first is marked thus (–), the second, thus (′), the third, thus (ˋ), and the fourth, thus (˘), in the notation.

3. (1.) Monotone is a uniformity of sound on a succession of syllables. Thus,

Lĕt the hēavens rejŏice, ănd lĕt the ĕarth be glăd;
Lĕt the sēa rōar, ănd the fūllness thĕreof.

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Literally considered, the monotone is not an inflection or turn of the voice, but rather the want of it. It resembles somewhat the continued chimes of a bell.

4. A *monotonous* method of reading, is one of the greatest faults, against which teachers have to contend. But still, the monotone in certain cases, though it seldom amounts to perfect sameness, has a very happy effect. It is mainly employed in expressing sentiments of sublimity and awe, or in reading passages of lofty description.

EXAMPLES.

1. Rĭghteous ārt Thoū, O Lōrd,
   And ūpright āre Thў jūdgments.
2. Hē lōoketh ōn the earth—ānd ĭt trēmbleth,
   Hē toūcheth the hĭlls—ānd thēy ēmōke.
3. Hē stōod—ānd mēasured the ēarth;
   Hē behēld—ānd drōve asūnder the nātions;
   The ēverlāsting moūntains wēre scāttered,
   The pērpētual hĭlls did bōw;—
   Hĭs wāys āre ēverlāsting.

5. (2.) The rising inflection is an upward turn or slide of the voice, or the voice ends higher than it begins; as, Williăm, are you going hŏme?

(3.) The falling inflection is a downward turn or slide of the voice, or the voice ends lower than it begins; as, Where are you gòing? I am going hòme.

6. In the falling inflection, the voice should not sink *below* the *general pitch*, as in the case of a cadence, but rise before falling, and terminate on that pitch. So also in the rising inflection, the voice should not sink below the general pitch, before rising. The two inflections may be illustrated by the following diagram:

The cadence may be illustrated thus; I am going to London.

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7. It is by no means to be supposed, that the *same degree* of inflection is at all times used, or denoted by the notation. The due degree, employed, depends on the nature of what is expressed, and the attendant circumstances. For example, if a person, under much excitement, aks another, Dost thou despise my offer? the degree of inflection would be much greater, than if he should calmly ask, Will you accept my offer? The former inflection may be called *intensive*, the latter, *common*. If a person converses with another at a distance, his inflections are *intensive;* but *common*, if near at hand.

8. (4.) The Circumflex is a union of the two inflections, beginning with the falling, and ending with the rising.

EXAMPLES.

1. One may be wĭse, though he be poor.
2. I shall gŏ, though I can not tell when.
3. Not that I loved Cĕsar less, but that I loved Rome more.

9. To discern, in all cases, whether the rising or falling inflection is used in the reading of a passage, is often much more difficult, and requires much closer discrimination, than at first would be supposed. If there be a doubt in the mind of the reader, which inflection he has employed, he can readily ascertain, simply by using the word, on which the inflection falls, in a question; thus, "Did I say *hónor*, or *hònor?*" In this case, both slides will be used in such immediate connection on the word, that it will be an easy matter to decide which has been employed.

10. The following sentences, with the different inflections marked, are presented for practical exercise.

1. Gò to the ànt, thou slùggard, consider her wăys, and be wise; which, having no guĭde, oversèer, or rŭler, provideth her meat in the sŭmmer, and gathereth her food in the hàrvest.

2. Finally, bréthren, farewèll. Be pèrfect, be of good còmfort, be of one mind, live in pèace.

3. Human happiness has no perfect secúrity but frèedom; fréedom, nône but vìrtue;—vírtue, nône but knòwledge; and neither frèedom,

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nor virtue, nor knòwledge, has any vígor, or immortal hòpe, except in the principles of the Christian fáith, and in the sànctions of the Christian religion.

4. The fáded flòwers, the discolored lèaf, the dilapidated tènement, the worn-out implements of hùsbandry, whatever shows marks of decáy, should awaken in us thoughts of our own mortàlity.

5. Lò, earth rèceives Him from the bending skìes!
Sink dòwn, ye móuntains, and ye válleys, rìse!
With heads declined, ye cédars, hómage pày;
Be smòoth, ye rócks, ye rapid flóods, give wày!

6. For I am persuáded, that neither déath, nor lìfe; nór ángels, nor principálities, nor pòwers; nor things présent, nor things to còme; nor hight, nor dèpth; nor any other crèature, shall be able to sèparate us from the lòve of God, which is in Christ Jesus our Lòrd.

7. Charity suffereth lóng, and is kìnd; charity ènvieth not; charity vàunteth not itself; is not pùffed up; doth not behave itself unsèemly; seeketh not her òwn; is not easily provóked; thinketh no èvil.

QUESTIONS.—1. What are inflections? 2. How should they be made in reading? 3. Under what *four* heads are these modifications of the voice classed? 4. By what mark is each denoted? 5. What is the monotone? 6. Repeat the example. 7. What is said of a monotonous mode of reading? 8. Is the monotone a *perfect sameness* of sound? 9. In what instances is it mainly employed? 10. What is the rising inflection? 11. What is the falling? 12. Should the voice in the rising or falling inflections, sink below the general pitch? 13. Illustrate the two inflections and the cadence by a diagram. 14. What is said of *degrees* of inflection? 15. By what terms are they distinguished? 16. What is the circumflex? 17. What is said of the difficulty of discerning the difference between the rising and falling inflections? 18. What direction is given to determine which is used in any instance?

LESSON IV.

INFLECTIONS.—*Rules for their use.*

RULE I.

Direct questions, or those which may be answered by *yes* or *no*, usually take the rising inflection, but their answers, generally, the falling.

EXAMPLES.

1. Is he at hóme? He ìs. (or yès.)
2. Did he do right? He did nòt. (or nò.)
3. Are you going to New Yórk? I am going to Albàny.
4. Will you go with mé? I will.
5. King Agrippa, believest thou the próphets? I knòw that thou belièvest.

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NOTE I.—The direct question, when made as an appeal, and the reply anticipated, takes the *falling* inflection.

EXAMPLES.

1. Is he *not* a hêro?
2. *Did* I do it?
3. *Is* not that a *beautiful* flôwer?
4. *Looks* it not like the kĭng?
5. Those are *beautiful* paintings. *Are* they nôt?

In this last example, an appeal is made to others for an assent to the assertion previously made, and the *affirmative* reply anticipated. Generally, in cases of this kind, some previous assertion is either expressed, or implied.

NOTE II.—Exclamations becoming questions, require the rising inflection.

EXAMPLES.

1. Banished from Rôme! what's banished, but set free
From daily contact of the things I lothe?
'Tried and convicted trâitor!'—Who says this?
Who'll prove it, at his peril on my head?

RULE II.

Indirect questions, or those which can not be answered by *yes* or *no*, usually take the falling inflection, and their answers the same.

EXAMPLES.

1. Where are you gòing? To Bòston.
2. How do you dò? I am wèll.
3. When will he arrĭve? To-mòrrow.
4. Which do you prefĕr? The làtter.

NOTE I.—Indirect questions sometimes take the *rising* inflection, as when one asks a repetition of what, at first, was not understood.

EXAMPLES.

1. Where do you resĭde? In Uticà.
Where did you sáy? In Uticà.
2. This book is worth five dollars. How múch? Five dòllars.

NOTE II.—Answers to questions, whether direct or indirect, when expressive of indifference, instead of the falling, take the rising inflection, or the circumflex.

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EXAMPLES.

1. Do you love stûdy? I dō.
2. Did you regret his depárture? Not múch.
3. Have you read my key to the Rómans? I have turned it ŏver.

Remark 1.—Inflections often have the influence of varying the sense of passages. For example, note the following:

Will you go to-dáy or to-mórrow? Yès.
Will you go to-dáy or to-mòrrow? I shall go to-mòrrow.

The former question asks whether he will go *within* the two days, and may be answered by *yes* or *no*; but the latter, on *which* day he will go, and can not be thus answered.

RULE III.

Antithetic* terms or clauses usually take opposite inflections; generally, the former has the rising, and the latter the falling inflection.

EXAMPLES.

1. By hónor, and dìshonor; by évil report, and gòod report; as decĕivers, and yet trùe.
2. Homer was the greater génius; Virgil, the better àrtist: in the ŏne, we admire the mân; in the òther, the wòrk.
3. They have móuths—but they spèak not:
Eyés have they—but they sèe not:
They have éars—but they hèar not:
Nŏses have they—but they smèll not:
They have hânds—but they hàndle not:
Fêet have they—but they wàlk not.
4. To bé, or not to bè, that is the question.

NOTE I.—When one of the antithetic clauses is a *negative*, and the other an *affirmative*, generally the negative has the rising, and the affirmative the falling inflection.

EXAMPLES.

1. He was esteemed, not for wéalth, but for wisdom.
2. You should show your courage by dèeds, not by wŏrds.
3. I said an èlder soldier, not a bétter.
4. He is not going to Páris, but to Lòndon.

* Antithetic terms are those which are opposed to each other in sense, as in a comparison or contrast. Thus, This one is *great*, but the other is *small*.

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Remark 1.—In this particular, the *negative* clause may be in *position*, either before or after the *affirmative*. The same also may be said in regard to such comparisons as are connected by *than*, in which case, generally, the clause immediately following it, is read with the rising, and the other with the falling inflection. Thus,

1. It is easier to be wise for ŏthers, than for ourselves.
2. It is better to be pŏor, than ignorant.
3. We think less of the injuries we dŏ, than of those we sŭffer.
4. It is wiser to prevent a quarrel beforehand, than to revenge it afterward.

Remark 2.—It may sometimes be difficult to determine the antithetic terms. When both are expressed, much less difficulty will be presented, than in instances where one is omitted, and is to be *suggested* by the inflection of voice on the other. In this case, the most efficient means of determining which, will be found in a knowledge of the previous connection.

Note II.—The *rising* inflection, in many instances of antithetic relation, as well as in many other cases, borders closely on the *circumflex*, and in fact by many it is used with propriety instead of the rising slide. Thus, Dr. Porter has frequently marked in his Analysis, the same example both ways, sometimes with the *rising* inflection, and at others with the circumflex. This variation arises principally from the taste of different readers.

Questions.—1. Repeat Rule I. 2. When does the direct question take the falling inflection? 3. In such cases what is previously expressed or implied? 4. When do exclamations take the rising inflection? 5. Repeat Rule II. 6. In what instances do indirect questions take the rising inflection? 7. When do answers to questions take the rising inflection? 8. Give an example. 9. What influence do inflections often have on the sense of a passage? 10. Give an example. 11. Repeat Rule III. 12. What is meant by *antithetic* terms? 13. When one of the antithetic clauses is a *negative*, and the other an *affirmative*, what inflections do they take? 14. What is said of their *position* in a sentence with regard to each other? 15. What, of such comparisons as are connected by *than*? 16. When one of the antithetic terms are omitted, by what means can it be ascertained? 17. What is said in regard to the rising inflection and circumflex?

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LESSON V.

RULES FOR THE USE OF INFLECTIONS—*continued.*

RULE IV.

The pause of suspension, denoting that the sense is incomplete, usually has the rising inflection.

EXAMPLES.

1. Whérefore, if God so clothe the grass of the fiéld, which to-day ís, and to-morrow is cast into the óven, shall he not much more clothe yoŭ, O ye of little fáith?

2. Bright as the pillar rose at Heaven's commánd,
When Israel marched along the desert lánd,
Blazed through the night on lonely wilds afár,
And told the páth,—a never-setting stár:
So, heavenly Génius, in thy course divíne,
Hòpe is thy star,—her light is ever thine.

3. If I have made gold my hópe,
Or have said to fine góld, Thou art my cónfidence;
If I have rejoiced because my wealth was greát,
And because mine hand had gotten múch;
If I beheld the sun when it shíned,
Or the moon walking in bríghtness;
And my heart hath been secretly entíced,
Or my mouth hath kissed my hánd;
This also were an iniquity to be punished by the jùdge:
For I should have denied the Gòd that is abòve.

NOTE I.—The ordinary direct address, not accompanied with strong emphasis, takes the rising inflection, on the principle of the pause of suspension.

EXAMPLES.

1. Símon, son of Jónas, lovest thou mé?
2. Mén, bréthren, and fáthers, hear ye my defense which I make now unto you.
3. Ye glittering tówns, with wealth and splendor crówn'd;
Ye fiélds, when summer spreads profusion róund;
Ye lákes, whose vessels catch the busy gále;
Ye bending swáins, that dress the flowery vále;
For *me* your tributary stores combine;
Creation's heir, the world, the world is mine!

NOTE II.—The pause of suspension, if accompanied with strong emphasis, must sometimes have the intense falling inflection, in order to secure the true meaning of the passage. Thus,

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He, who spends his time in idleness, if he does not become *pènniless* will have but little to bestow on others.

Remark 1.—If the rising inflection be made on *penniless*, the sense would be perverted, and the passage made to mean, that in order to be able to bestow on others, it is necessary that he should become penniless!

Remark 2.—That clause of a sentence, which is merely introductory to a quotation, should be read with the rising inflection, on the principle of the pause of suspension. Thus, They answered and sáid, We can not tell. Here the quotation is the direct grammatical object of the verb *said*, and should not be separated from it by the falling inflection, as though the sense were complete.

RULE V.

Expressions of *tender* emotion, as of grief, or kindness, commonly incline the voice to the rising inflection.

EXAMPLES.

1. Móther—I leave thy dwélling;
   Oh! shall it be foréver?
   With grief my heart is swélling,
   From thée—from thée—to séver.

2. O peace of mínd, angelic guést,
   Thou soft companion of the bréast,
   Dispense thy balmy stòre!

RULE VI.

The penultimate pause, or the last but one in a sentence, usually has the rising inflection.

EXAMPLES.

1. Without controversy, great is the mystery of gòdliness; God was manifest in the flèsh, justified in the spìrit, seen of àngels, preached unto the Gèntiles, believed on in the wórld, received up into glòry.

2. Then, pilgrim, tùrn, thy cares foregò;
   All earth-born cares are wrònge;
   Man wants but little here belów,
   Nor wants that little lòng.

3. Be pèrfect, be of good còmfort, be of one mínd, live in pèace.

NOTE I.—The rising inflection is employed at the penultimate pause in order to promote variety, since the voice generally falls at the end of a sentence.

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NOTE. II.—In some instances, the penultimate pause takes the falling inflection, especially when accompanied with strong emphasis. Thus,

1. You wronged *yoursèlf*, to write in such a càse.
2. All I àsk, all I *wish*, is a têar.

QUESTIONS.—1. What is the Rule for the inflection on the pause of suspension? 2. What inflection has the ordinary direct address? 3. On what principles? 4. What inflection does the pause of suspension sometimes require? 5. Why? 6. Give an example, and show how the sense would be perverted, if the rising be used. 7. Repeat Rule V. 8. What Rule is given for the inflection at the last pause but one in a sentence? 9. Why is the rising inflection used at the penultimate pause? 10. What inflection generally has the final pause? 11. When does the penultimate take the falling inflection?

LESSON VI.

RULES FOR THE USE OF INFLECTIONS—*continued.*

RULE VII.

Expressions of *strong* emotion, as of anger or surprise, and also the language of authority and reproach, are uttered with the falling inflection.

EXAMPLES.

1. Wòe! unto him that saith to the wood, Awàke!
   To the dumb stone, Arise, it shall teach!
2. Hèlp àngels, make assày!
   Bòw, stubborn knèes! and hearts with strings of stèel,
   Be sòft as sinews of the new-born babe.
3. Hènce, hòme, you idle crèatures, get you hòme;
   You blòcks, you stònes, you wòrse than useless things.
4. Sàve me, and hòver o'er me with your wings,
   Ye heavenly guàrds!
5. Gò to the raging sea, and say, "Be still!"
   Bid the wild lawless winds obey thy will;
   Prèach to the storm, and rèason with despair,
   But tèll not misery's son—*that life is fair.*

NOTE I.—The *direct address*, when accompanied with strong emphasis; exclamations, not expressive of tender emotion or used as questions; the language of *terror* and *denunciation;* are included in this rule, and expressed with the falling inflection.

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EXAMPLES.

1. Wòe unto thee, Chorà̀zin, Wòe unto thee, Bethsà̀ida!

2. Cesar cried, *Hèlp me*, Càssius, *or I sìnk!*

3. He woke—to hear his sentry's shriek,
"To à̀rms! they còme! the Grèek! the Grèek!"

4. What a piece of work is màn! How noble in rèason! How infinite in fà̀culties! In form and móving, how express and à̀dmirable! In à̀ction, how like an àngel! In apprehénsion, how like a gòd!

Remark.—This Rule is the reverse of Rule V., having reference to expressions of emotions of an opposite nature,—that to those of kindness, this of unkindness; that of delicate affection, this of excited passion. Generally, expressions which come under this Rule, are accompanied with strong emphasis, while those of Rule V. with a slight stress of voice.

RULE VIII.

Emphatic succession of particulars, and emphatic repetition, require the falling inflection.

EXAMPLES.

1. True gentleness teaches us to bear one another's bùrdens; to rejoice with those who rejòice; to weep with those that wèep; to please every one his nèighbor for his good; to be kind and tender hearted; to be pitiful and còurteous; to support the wéak; and to be patient toward àll men.

2. This, *this*, is thinking frèe, a thought that grasps
Beyond a gràin, and looks beyond an hòur.

3. Are you going hóme? Are you going hòme?

4. The hills,
Rock-ribb'd and ancient as the sùn; the vales
Stretching in pensive quietness betwèen;
The venerable wòods; rivers that move
In majesty, and the complaining brooks
That make the meadows grèen; and, pour'd round all,
Old ocean's gray and melancholy wàste;
Are but the solemn decorations all
Of the great tomb of màn.

Remark 1.—Whatever inflection may have been given a word or passage, when first expressed, it has the falling, if repeated. The reason of this is, by the variation of the voice, to arrest the attention, which otherwise might not be secured, or to fix more intently on the mind some important word or passage, which, without this inflection, might escape notice. Thus, when a person is repeatedly addres-

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ed, as, "Hénry, Hènry;" "Abrahám, Abrahàm." So, also, to fix the attention on each, the falling inflection is used in case of an emphatic succession of particulars.

NOTE I.—The stress of voice on each successive particular, should gradually be increased as the subject advances. In general the same may be said in regard to each repetition.

Remark 2.—This Rule has reference to the reading of passages, which are, in some instances, so very similar to those embraced under the rule for the pause of suspension, which requires the rising inflection, that it is often difficult to determine which reading is to be preferred. Whichever inflection prevails, will depend on the degree of emphasis necessarily employed. If the sense requires an *intense* degree, this rule is applicable, if only a slight degree, that of the pause of suspension.

QUESTIONS.—1. What is Rule VII.? 2. What other particulars, besides those first mentioned, are embraced in this rule? 3. In what respect does this Rule differ from Rule V.? 4. Repeat Rule VIII. 5. What reason can you assign for the use of the falling inflection in cases of repetition? 6. What, in the case of a succession of particulars? 7. With what stress of voice should each successive particular be read? 8. To the passages of what other Rule, are those of this similar? 9. How do you determine which reading should prevail?

LESSON VII.

CIRCUMFLEX.—*Rule for its use.*

RULE IX.

The Circumflex is mainly employed in the language of irony, and in expressing ideas implying some condition, either expressed or understood.

EXAMPLES.

1. I fear I wrŏng the hŏnorable men,
   Whose daggers have stabb'd Cesar.
2. Bŏld can he speak, and fâirly ride,
   I wărrant him a wărrior tried.
3. *Cassius.*—And this man
   Is now become a gŏd; and Cassius,
   A wrĕtched creature.

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4. He is a good schŏlar, though his advantages have been smàll.

5. He would like to enjoy the reputătion of a good reader, though he has not the perseverance requisite to becòme one.

6. Men are willing to endure the most severe toil to gain wĕalth.

Remark 1.—By the use of the circumflex in the last example, there is suggested some negative circumstance, as follows, "though they will take no pains to gain knòwledge." If one inquires of another concerning the state of a friend, who is dangerously sick, and should receive the reply, "he is bĕtter," the use of the circumflex would denote that he is still dangerously sick; but if he replies, "he is bètter," the falling inflection would convey the idea of a positive amendment and hopes of recovery.

2. It has been previously remarked, that the rising inflection and circumflex are so nearly allied, that, in many instances, it may be very difficult to determine which should receive the preference in the reading of a passage. This is particularly the case where *intense* inflection is not required. But the difference between the *circumflex* and the *falling* inflection is so obvious, as it regards the modification of the voice, as connected with the true meaning of whatever is read, that no one would be liable to mistake which should be employed. The one implies a *conditional* assertion, the latter denotes a *positive* one.

3. The most important rules for the use of inflections, have now been presented. Those whose early instruction has been judicious, and whose reading books have been of the right character, will find no difficulty in applying them, provided that familiarity with their principles be acquired, which is necessary.

4. In order that a practical knowledge of these rules be acquired, and that the judgment be improved in discriminating the difference in inflections, it is particularly recommended that the exercise of marking the different inflections, which the utterance of various passages may require, be adopted by the reader—referring, at the same time, to the several Rules for such notation. For this purpose portions of the reading lessons may be selected. It can not be too earnestly urged on all who are desirous of becoming familiar with the principles of inflection, to adopt this, or some similar practice. It will be found not only a pleasing exercise, but likewise the most direct means of applying, practically, what is otherwise earned only in theory.

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QUESTIONS.—1. What is the general rule for the use of the circumflex? 2. In the last example given, what is implied in the use of the circumflex? 3. To what inflection is the circumflex nearly allied? 4. When is it most difficult to discern the difference between them? 5. What is said of the difference between the circumflex and the falling inflection? 6. What does each imply? 7. What plan is recommended in order to apply the several Rules given?

LESSON VIII.

EMPHASIS.

EMPHASIS is that peculiar stress of voice on a certain significant word, or words, in a sentence, by which their due importance and meaning are best expressed.

NOTE I.—Emphatic words are usually denoted by being printed in *Italics;* those more emphatic, in small CAPITALS; and those still more, in large CAPITALS.

NOTE II.—As in the case of inflection, it is by no means to be considered that the *degree* of emphasis is always the same, or that it occurs on the same word in a sentence, under all circumstances. It is varied, both as to *intensity* and *position*, by the sentiment and circumstances in which the sentence is uttered.

Thus, if one kindly informs another of an offense received, he says, "You *wrong* me," with a slight degree of emphasis on *wrong;* but if he is not understood, he repeats it with a more *intense* degree on the same word; thus, "You WRONG me." Or, if the accused denies that he is guilty of the charge, but declares it to be some other one, the accuser re-asserts it by changing the *position* of the emphasis from *wrong* to *you;* thus, "You wrong me."

NOTE III.—In expressing the thoughts and emotions of the mind, emphasis may be considered the most important principle in Elocution. It often has the governing influence of varying the inflection of a passage from what is either customary or harmonious. Thus, the falling inflection is ordinarily employed at the end, and the rising, at the penultimate pause, of a sentence; but by emphasis they are re-

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versed; as, "I said an *èlder* soldier, not a bétter." By it, also, the accent of a word is frequently changed from its ordinary position; as, "He must *in*crease, but I must *de*crease."

NOTE IV.—In addition to the important influence which emphasis has in conveying the true meaning of a sentence, it also has that of varying the sense by a change of its *position*.

For example, let the reader emphasize the successive words in the following sentence, and point out the varied import as thus expressed.

EXAMPLES.

1. *His* object was not to injure his friend.
2. His *object* was not to injure his friend.
3. His object was *not* to injure his friend.
4. His object was not to *injure* his friend.
5. His object was not to injure *his* friend.
6. His object was not to injure his *friend*.

As each successive word is emphasized in this *negative* assertion, its opposite is suggested in the *affirmative*. Thus, (4.) "His object was not to *injure* his friend," but to *benefit* him.

NOTE V.—In general, emphasis is employed simply to add force and beauty to the utterance of a passage, and affects not merely words, but often entire sentences. Hence, it has been very properly styled, "the soul of delivery."

EXAMPLES.

1. Who steals my *purse*, steals *trash*,
   But he that filches from me my good *name*,
   Robs me of that which not enriches *him*,
   And makes *me* poor indeed.

2. Look on this picture of happiness and honor, and say—WE, TOO, ARE CITIZENS OF AMERICA.

3. I know not what course *others* may take, but as for *me*, *give me liberty*, or *give me death*.

NOTE VI.—In the utterance of successive particulars, and also in the repetition of words and clauses, the degree of emphasis is gradually increased, being more intense on the last than the first.

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EXAMPLES.

1. I am as thou art, a reptile of the earth; my life is a moment, and ETERNITY, in which *days*, and YEARS, and AGES, are nothing, ETERNITY is before me, for which I also should prepare.

2. My first argument for the adoption of this measure, is, *The people demand it.* My second argument is, THE PEOPLE DEMAND IT. My third argument is, THE PEOPLE DEMAND IT.

NOTE VII.—The most important words in a sentence generally receive the emphasis, and rarely the particles, or those of subordinate rank.

Remark 1.—Strict regard to the *sense* of a passage, is the only means of determining the emphatic words, as well as the *degree* and *kind* of emphasis required. A mistaken idea is often entertained, that the grammatical construction, or phraseology of a sentence, instead of the *sense*, should be had in view in order to give the appropriate emphasis. This leads to a forced and mechanical manner of reading, which can not be too carefully avoided. It is not unfrequently the case, moreover, that a full stress of voice is given the particles and unimportant words of a sentence, apparently with a view of promoting distinctness. Thus, to emphasize the small words, as marked in the following couplet, would be a wide departure from the principles of good taste:

Not *a* drum *was* heard, nor *a* funeral note,
As *his* corse *to the* ramparts *we* hurried.

Remark 2.—It, however, sometimes happens that these small particles become important in *sense*, and necessarily become emphatic, showing that emphasis is not governed by the importance of a word in a grammatical point of view, but in *meaning*. Thus,

1. The property, by what it *is*, should go, *not* by the title.
2. Paul had determined to sail by Ephesus.

With a slight stress on *by*, in the second example, the sentence would mean that he intended to *stop* at Ephesus. But by a strong degree of emphasis on *by*, the true meaning is expressed, namely, that "Paul had determined to sail *by* Ephesus," i. e. to sail *by* Ephesus without stopping.

NOTE VIII.—Emphasis is generally founded on the contrast of one word or clause with another, either expressed or understood. This is called *Antithetic Emphasis*. When

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it is employed without reference to any other word or clause, it is then called *Absolute*.

EXAMPLES OF ANTITHETIC EMPHASIS.

1. It is easier to *mend* one's faults than to *hide* them.
2. For 'tis the mind that makes the body rich:——
   And as the *sun* breaks through the darkest clouds,
   So *honor* peereth in the meanest habit.
   What, is the *jay* more precious than the *lark*,
   Because his feathers are more beautiful?
   Or, is the *adder* better than the *eel*,
   Because his painted skin contents the eye?
3. *Cowards* die *many* times—the *valiant* never taste death but *once*.
4. If they can not *bring* us to *enjoy* life, they will at last *teach* us to *endure* it.

EXAMPLES OF ABSOLUTE EMPHASIS.

1. *Hold!* HOLD! you wound me!
2. Ring, *Ring* the loud alarms;
   Ye drums, *awake!* ye clarions, *blow!*
   Ye heralds, *shout*—"To arms!"
3. *Charge*, Chester, CHARGE! *on*, Stanley, ON!

NOTE IX.—If the degree of emphasis is *intense*, that of inflection, which always accompanies it, corresponds in *intensity*. Thus,

> The fault, dear Brutus, is not in our *stárs*,
> But in *ourselves*, that we are underlings.

Remark 3.—To employ, at all times, with ease and propriety, that due degree and kind of emphasis, which are adapted to give grace and expression to the utterance of a passage, the reader must be governed wholly by the sentiment, and the principles of good taste. But mistaking the true character of this important principle in Elocution, there is sometimes adopted a kind of abrupt and jerking stress, which is not only calculated in many instances to do violence to the sense, but is extremely painful to the hearer.

4. Another mistaken notion is likewise entertained by many, in supposing that emphasis consists merely in *loudness*, and hence they adopt a kind of vociferation or screaming, which is exceedingly disagreeable. It should not be forgotten, that the most *intense* degree of emphasis may often be expressed, in the most discriminating manner, even by a whisper.

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QUESTIONS.—1. What is Emphasis? 2. How are emphatic words usually denoted? 3. Is the degree of emphasis always the same? 4. How is it varied? 5. Give an example. 6. What is said of emphasis in expressing the thoughts and emotions of the mind? 7. What influence has it often on the inflection of a passage? 8. What, sometimes, on the accent of words? 9. What influence has it in regard to the sense of a passage? 10. How is the meaning of the example varied by changing the position of the emphasis? 11. For what purpose is emphasis generally employed? 12. How is it affected by successive particulars and repetition? 13. What words in a sentence generally receive the emphasis? 14. How can you determine the emphatic words of a sentence, and the degree and kind of emphasis required? 15. What mistaken idea is sometimes entertained in relation to giving the appropriate emphasis? 16. What erroneous idea is entertained in regard to emphasizing particles and unimportant words? 17. When do these particles become emphatic? 18. Give an example. 19. On what principle is emphasis generally founded? 20. What is such emphasis called? 21. When is it called Absolute? 22. Give some examples of antithetic and absolute emphasis. 23. In what respect do emphasis and inflection correspond? 24. How is the reader to determine the due degree and kind of emphasis to be employed? 25. What two mistaken notions are sometimes entertained in regard to emphasis? 26. How may the most *intense* degree of emphasis sometimes be expressed?

LESSON IX.

MODULATION.

MODULATION implies those variations of voice, heard in reading and animated conversation, which are prompted by the feelings and emotions that the subject inspires.

EXAMPLE.

Whither shall I flee from thy presence?
If I ascend up into heaven—*Thou art there!*
If I make my bed in hell—*Thou art there!*
If I take the wings of the morning,
And dwell in the uttermost part of the sea;
Even there shall Thy hand lead me,
And Thy right hand shall hold me!

NOTE I.—The voice is modulated in *three* different ways. First, it is varied in PITCH, that is, from *high* to *low* tones, and the reverse, as when one addresses another near by, and at a distance. Second, it is varied in QUANTITY, or in *loudness*. Third, in QUALITY, or the *kind of sound* expressed. These will be considered under their several heads.

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PITCH OF VOICE.

Pitch of Voice has reference to its degree of elevation. Every person in reading or speaking, assumes a certain pitch, which may be either on a *high* or *low* note, according to circumstances, and which has a governing influence on the variations of voice, above and below it. This is usually called the *key note.*

2. There are in fact *many* pitches of voice, varying from the low, deep tone, to that of a *loud scream*, as prompted by sentiment and emotion. But in general, they may be considered as *three;* namely, the *high*, employed in calling to a person at a distance; the *middle*, used in common conversation; and the *low*, heard in expressing feelings of sublimity and awe. Of these pitches the *middle*, under ordinary circumstances, should be assumed, since it admits the widest range of voice both above and below it, and hence affords the greatest variety. In addressing a large assembly, or a person at a distance, an *elevated key* is preferable, as it will render what is uttered more audible, with less effort of the lungs, than one that is low and heavy.

3. Reading or speaking *on one monotonous key*, for a length of time, is a serious, as well as a very common fault. A variation of the voice as to pitch, is very desirable, on account of the relief which it affords the lungs, and pleasure to the hearer. As a person, wearied by remaining for a length of time in one position, is rested by assuming a different one, so are the lungs, in like manner, relieved by the adoption of a different pitch of voice. One of the principal causes, why many public speakers are afflicted with weakness of lungs, is, they have been accustomed to speak on the same uniform pitch; and it is mainly on account of this sameness, that such speakers are generally accused of dullness.

4. The variations of the voice as to key, should be such as are prompted by the sentiment and emotion. *Mechanical* variations are more disagreeable, and more to be avoided than monotony itself. These mainly consist in sudden and successive leaps from one extreme of the voice to another—in beginning regularly each sentence on a high, full note, and gradually diminishing till the close,—or in giving fre-

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quent and unnatural stress to unemphatic words. Each emotion of the mind is expressed in its own peculiar pitch of voice. *Tender emotion* has the effect to elevate the key, while *strong emotion* tends to render it firm and heavy.

QUESTIONS.—1. What is Modulation? 2. How many different ways is the voice modulated? 3. What are they?—4. What is meant by Pitch of voice? 5. How many pitches are there? 6. In general how many are considered, and what are they? 7. Which affords the greatest variety, and why? 8. Which is preferable in addressing a large assembly, or one at a distance, and why? 9. What very common fault in reading or speaking is mentioned? 10. Why is a variation of the voice as to pitch desirable? 11. How is it shown that the lungs are relieved by this variation? 12. What principal cause may be assigned, why many public speakers are afflicted with weakness of lungs? 13. What should be the character of these variations? 14. What is said of mechanical variations? 15. In what do these mainly consist? 16. What different effects have tender and strong emotion on the pitch of voice?

QUANTITY.

1. QUANTITY has reference to *fullness* of sound, and *time* of uttering it.

2. It is easy to perceive that a sentence may be read on any pitch, either in a *loud* or *soft*—*slow* or *quick* tone of voice. Thus, the difference between the sounds produced by heavy and slight strokes on the same bell, consists in the *quantity* of the sound, and not in its *pitch*. Hence, the modulation of the voice in quantity, is twofold, consisting in *fullness*, as loud or soft, and in *time*, as slow or quick.

3. Though it may be easy to distinguish *quantity* from *pitch* in theory, yet they are often confounded in practice. For if one is requested to speak *louder*, instead of increasing the quantity of sound on the same pitch, he merely elevates the key note, thus mistaking an elevation of the pitch for an increase of quantity. For example, let any sentence, as the following,

"On Linden when the sun was low,"

be first read on as low a pitch as possible, and then repeated by elevating the voice one note higher, and thus on, till raised to its highest pitch, without increasing the quantity of sound. Then let the same be read on any key in a soft tone, and repeated without elevating the pitch, but increasing the quantity of sound, and thus on, till increased to its full extent.

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4. This experiment, though at first apparently easy, will be found very difficult by those who have never attempted it. Much practice of this kind, is particularly recommended to all who wish to improve in the management of their voices.

5. To give, in all cases, the appropriate *length*, as well as *fullness* of sound, to the utterance of a passage, requires the exercise of much skill and good taste. For it would be exceedingly tiresome to listen to a reader or speaker, who should utter the unemphatic words, as, *and, for, to*, and the like, with equal *length* and *force*, as those which are emphatic.

6. A few examples are here annexed, the utterance of which will require sudden variations of the voice, both in quantity and pitch.

1. And whispered in an under tone,
"Let the hawk stoop—his prey is flown!"
2. He woke to hear his sentry's shriek,
"To arms! they come—the Greek! the Greek!"
3. They rally,—they bleed, for their kingdom and crown,
Woe! Woe! to the riders that trample them down.

The last line of the first couplet, would naturally be read in a suppressed tone, resembling a whisper; while that of the second, on a high and loud note, resembling a person at a distance endeavoring to excite sudden alarm. The last line of the third example should be expressed in a firm, heavy tone. Other examples of similar character may be selected, if required.

QUESTIONS.—1. To what does Quantity have reference? 2. How may a sentence on any pitch be read? 3. How is this illustrated? 4. Of what does quantity consist? 5. What is said of mistaking pitch for quantity? 6. Repeat the example as directed. 7. What is necessary in order to give the proper length and fullness of sound to the reading of a passage? 8. Read the examples for practice, and define the variations of voice which each requires.

QUALITY.

1. QUALITY has reference to the *kind of sound* expressed.

2. Two sounds may be alike in quantity and pitch, yet widely differ in *quality*. For example, a sound, produced on the piano, may agree in pitch and quantity with one on the flute, yet be very unlike it in quality. The same may

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be said, also, in regard to the tones of voice of two individuals. In general, this difference originates in the difference of the vocal organs. It is not uncommon, however, that habits of reading or speaking in suppressed and disagreeable tones of voice, are often acquired, which might be easily remedied by effort.

3. However well a passage may be read with respect to articulation, inflection, emphasis, and the like; yet if it be uttered in a sort of *nasal twang*, or suppressed tone, it will appear extremely uncouth. Much care, therefore, should be had to render the tones of voice as musical, full, and melodious as possible. The habit of reading in a shrill, nasal, or gutteral tone, which is often heard in schools, is quite intolerable.

4. But a different object is had in view in these remarks, than merely to refer to the bad qualities of voice, which are often acquired. Whenever these exist, no pains should be spared in removing them. It will be found far more difficult to vary the voice in *quality*, than in other respects; yet such skill should be acquired in its management, that it will be easy to change at pleasure the tones of the voice in this respect, however melodious and agreeable they may be already, to those which are equally so, without a variation of the pitch or quantity. This skill is acquired only by practice.

Remark.—No pains should be spared to cultivate a clear and flexible voice. Reading aloud, in an erect posture, will be found a valuable exercise. Unless a person have command of his voice, all other directions will be useless. Pieces, possessing great variety, should be selected and thoroughly studied, in order to ascertain the modulation of voice which they require. A correct model in the voice and manner of the living instructor, is of great importance; yet much may be accomplished by rigid, personal application.

QUESTIONS.—1. To what does Quality have reference? 2. How is it shown that quality differs from quantity or pitch? 3. From what mainly originates the difference in the voices of individuals? 4. What habits are often acquired as to the qualities of the voice? 5. Which is the most difficult to vary the voice in pitch, quantity, or quality? 6. What plan is recommended in order to acquire a clear and flexible voice?

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Lesson X.

PERSONATION.

1. Personation is the varying of the voice in pitch, quantity, or quality, so as to represent the voices of two or more individuals.

2. Personation may be regarded the *practical* part of modulation, since it brings into exercise the *three* variations of the voice, considered under that head, either singly or collectively. The voices of different individuals vary either in *pitch, quantity*, or *quality*, but more commonly in the first. Hence, the voices of two or more persons, may generally be represented simply by a variation of *pitch*.

3. To read a conversation or dialogue between two or more persons, in *one uniform tone* of voice, as to pitch, quantity, and quality, would deprive it of that variety and interest which properly belong to compositions of that character. For example, to read the following without variation in respect to modulation, would render it exceedingly tame and insipid.

Brutus. You say you are a better soldier;
Let it appear so; make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.

Cassius. You wrong me every way, you *wrong* me, Brutus:
I said an elder soldier, not a better;
Did I say better?

Bru. If you did, I care not.

Cas. When Cesar liv'd he durst not thus have mov'd me.

Bru. Peace, peace; you durst not thus have tempted him.

Cas. I durst not?

Bru No.

Cas. What! durst not tempt him?

Bru For your life you durst not.

Cas. Do not presume too much upon my love,
I may do that I shall be sorry for.

Bru. You *have* done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am arm'd so strong in honesty,
That they pass by me, as the idle wind
Which I respect not.

In this extract the part spoken by Cassius, should be

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read in an elevated, but hurried tone of voice, indicative of impatience and vexation, — that spoken by Brutus, in a heavy tone, expressive of defiance.

4. Those tones of voice should be assumed, which are best adapted to personate with propriety the different individuals introduced into a dialogue. To ascertain these, regard must be had to the character of each, and the parts which they respectively sustain. For example, if it be a conversation between a father and child, the latter would be represented by a high, sprightly tone of voice, and the former by a low, heavy tone.

5. The following extract from Sir Walter Scott, may serve as an example, in the reading of which, the pitch and quantity of voice, calculated to represent each, are somewhat similar. The first would be personated by a heavy, commanding tone,—the second, by a tone somewhat higher, and not so full at first, but increasing in quantity toward the close, expressive of defiance.

In dréad, in dânger, and alône,
Famished and chilled, through ways unknown,
Tangled and stéep, he journeyed ôn;
Till, as a rock's huge point he túrned,
A wàtch fire close before him burned:
Beside its embers red and cléar,
Bàsked in his plaid, a mòuntaineer;
And up he sprang with sword in hánd,—
"Thy name and pùrpose, Sàxon?—stând."
"A strànger." "What dost thou requìre?"
"Rèst, and a guìde, and fòod, and firè.
My life's besèt, my path is lóst,
The gale has chilled my limbs with frôst."
"Art thou a friend to Rhôderic?" "Nò."
"Thou durst not call thyself a fóe?"
"I dàre, to him and *all the band*,
He brings to *aid* his murderous hand."

6. Care should be taken on the part of the reader, lest in varying the voice, he assumes an unnatural whining tone, to which there is great liability, especially in reading or speaking on a high key. Much skill is requisite in modulating the voice with ease and gracefulness, and much practice necessary to represent properly the various characters introduced in dialogues. It is therefore particularly recommended, that each scholar be required to read the various parts in connection, which will afford the most efficient means of acquiring the art of personating with propriety.

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Another subject, which may properly be classed under this head, is

EXPRESSION.

1. EXPRESSION includes all those peculiarities in the modulation of the voice, attendant on expressing the emotions of the mind.

2. The language of every emotion is expressed in its own peculiar style, to determine which, the good taste and judgment of the reader must be consulted. For example, the common question, "What are you doing?" may be asked in a style, expressing feelings of kindness or displeasure. These peculiarities of the voice, are as various as the emotions of the mind itself, and can not be defined by specific rules. Sometimes it should be grave—sometimes lively—sometimes it should express ridicule and contempt—sometimes pity and compassion. No one, certainly, having a just sense of proprietv, would read examples expressing all these emotions with the same tone of voice. Indeed, *nature*, as far as art is able to do it, should be imitated.

QUESTIONS.—1. What is Personation? 2. How may it be regarded? 3. How do the voices of different individuals vary? 4. How may the voices of two or more individuals be generally represented? 5. What is said of reading dialogues in one uniform tone of voice? 6. Read the example, and show how the voice should be varied. 7. What tones of voice should be assumed in personating? 8. How can you ascertain these? 9. Give an example. 10. How should the extract from Sir Walter Scott be read? 11. Against what is the reader cautioned in varying the voice? 12. What is recommended in acquiring the art of personating properly? — 13. What is understood by Expression? 14. What is said of the peculiarities of the voice, and how should it be varied?

LESSON XI.

RHETORICAL PAUSE.

1. RHETORICAL PAUSES are those which are frequently required by the voice in reading and speaking, although the construction of the passage admits of no grammatical pause.

2. These pauses are as manifest to the ear, as those which are made at the comma, semicolon, or other grammatical

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pauses, though not commonly denoted in like manner by visible signs. For the present convenience they may be marked thus (‖).

EXAMPLES.

1. In the beginning‖ God created the heavens and the earth.
2. Hypocrisy‖ is an homage‖ that vice‖ pays to virtue.
3. Man's chief good‖ is an upright mind.
4. No legacy‖ is so rich as honesty.

3. This pause is frequently made before or after the utterance of some important word, or clause, on which it is especially desired to fix the attention. In such cases, it is usually denoted by the use of the dash (—).

EXAMPLES.

1. What I say unto you, I say unto all—watch.
2. He touched his harp—and nations heard entranced.
3. We carved not a line, we raised not a stone,
   But left him—*alone with his glory!*
4. Ah! lady, I have learned too well,
   What 'tis to be—*an orphan boy.*
5. But that the dread of something after death—
   The undiscovered country from whose bourn
   No traveler returns—puzzles the will.
7. The purest treasure mortal times afford,
   Is—*spotless reputation.*

4. In order that the attention may be more intently fixed on the important word or clause, the voice, in its utterance, is usually changed to a lower tone than that, in which other portions are read.

5. In a rapid flow of utterance, a sudden pause arrests the attention; and it is mainly on this account, if skillfully employed, that it often produces the most happy effect. It has a tendency to excite expectation, and fix the entire attention on what is subsequently expressed.

6. As to the length of this, or the common grammatical pauses, the correct taste of the reader must decide, as no definite rule can be given. The common rule that the voice should rest at a comma while counting *one*, at a semicolon while counting *two*, and thus on, may serve a good purpose in giving some idea of the relation which they bear to one another, in the grammatical *construction* of a sentence, but it is a rule that rarely, if ever, should be observed in the *reading*. For the voice should sometimes rest longer at the

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same pause in one situation than in another. Thus, the pause made at the end of a paragraph, should be longer, and more clearly marked, than that which is ordinarily made at a period. So, also, at the commas in the following couplet,

"Who lives to nature, rarely can be poor;
Who lives to fancy, never can be rich."

the voice is suspended less time, than at those in the following sentence:

"Friends, Romans, Countrymen, lend me your ears."

QUESTIONS.—1. What are Rhetorical Pauses? 2. How do these compare with grammatical pauses? 3. How may it be denoted? 4. Where is it frequently made? 5. How is it *then* denoted? 6. In what tone of voice are the important words and clauses usually read? 7. What effect is often produced by the use of this pause? 8. How is the reader to decide as to the length of this, or the grammatical pauses? 9. Does the voice always rest the same length of time on the same grammatical pause?

LESSON XII.

THE READING OF POETRY.

1. POETRY requires to be read with a peculiar grace of expression. Its characteristic delicacy of sentiment, and beauty of language, as well as the sense and metrical flow, must be regarded. To execute this in all respects with propriety, requires the exercise of no ordinary skill and judgment.

2. English verse consists in a *succession of accented and unaccented syllables*, usually occurring at regular intervals. The lines generally have a given number of syllables, and in far the largest portion, the accented syllable is the *second, fourth, sixth*, &c. The long or accented syllable is denoted thus (¯), the short or unaccented, thus (˘).

EXAMPLES.

Yĕ nȳmph ‹ ŏf Sōlȳmā, bĕgĭn thĕ sōng,
—Tŏ hĕavenl› thēmes sŭblimēr strāins bĕlōng.

3. It must be borne in mind, that the occurrence of *metrical accent*, is far from being *uniform*, as it is often varied by the *sense* and established *pronunciation*. Thus,

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1. Thĕ sōul ăscēnds ăbōve thĕ skў,
And trĭŭmphs ĭn hĕr lĭbĕrtў.
2. NĬght ĭs thĕ tĭme fŏr rĕst;
Hŏw swēet whĕn lăbŏrs clōse,
Tŏ gāthĕr rōund ŏur ăchĭng brēast
Thĕ cūrtaĭn ŏf rĕpōse.

4. This change of the accent from its regular occurrence, is often attended with fine effect in the reading. Thus,

O'ĕr thĕ glăd wātĕrs ŏf thĕ dārk blūe sēa,
Oŭr thōughts ăs bōundlĕss, ănd ŏur sōuls ăs frēe,
Fār ăs thĕ brēeze căn beār, ŏr bĭllōws fōam,
Sūrvēy ŏur ēmpīre, ănd bĕhōld ŏur hōme.

5. An immediate succession of several accented syllables, is read as the monotone, as at the end of the first line in the preceding example.

6. Besides this succession of accented syllables, there is another characteristic worthy of notice in the reading of poetry, which is the occurrence of *pauses*. These are different in character from the grammatical pauses, though they frequently coincide with them. They are generally regarded as *two* in number; namely, the *final pause*, and the *cesural pause;* the former occurring at the end of a line, and the latter, in or near the middle, being found only in certain kinds of verse.

EXAMPLES.

There is a land,|| of every land the pride,
Beloved by heaven|| o'er all the world beside;
Where brighter suns|| dispense serener light,
And milder moons|| imparadise the night.
O, thou shalt find,|| howe'er thy footsteps roam,
That land *thy* country,|| and that spot *thy* home.

7. There is still another pause, which sometimes occurs, called the *demi-cesura*, which subdivides each division of the line, already made by the *cesura*. Denoted thus (|).

EXAMPLES.

Warms | in the sun, || refreshes | in the breeze,
Glows | in the stars, || and blossoms | in the trees;
Lives | through all life, || extends | through all extent,
Spreads | undivided, || operates | unspent;
Breathes | in our souls, || informs | our mortal part,
As full, | as perfect, || in a hair | as heart.

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8. The cesural pause does not always occur at regular intervals, or in every description of poetry.

EXAMPLES.

1. All hail to the ruins, || the rocks and the shores!
   Thou wide-rolling ocean, || all hail!
2. What is the Poet's highest aim,
   His richest heritage of fame?
   To track the warrior's fiery road,
   With havoc, spoil, destruction strewed?

9. The final pause always occurs in *rhyme*, in order that the similarity of final syllables, in which it consists, may be distinctly heard. The occurrence of these pauses, as well as the accent, is designed to promote the melody of verse; and on their judicious observance, depends much of the beauty of reading poetry.

QUESTIONS.—1. How does poetry require to be read? 2. What should be regarded in reading it? 3. In what does English verse consist? 4. Of how many syllables are the lines composed, and which are accented? 5. How are the accented and unaccented syllables denoted in the examples given? 6. Is the metrical accent uniform in its occurrence? 7. By what is it varied? 8. What does this change often produce? 9. How is an immediate succession of several accented syllables read? 10. What other characteristic worthy of notice in the reading of poetry? 11. How many of these pauses are there, and what are they called? 12. Where does each occur? 13. What other pause sometimes occurs, and what is its use? 14. Does the cesural pause occur regularly, or in all kinds of poetry? 15. In what kind of poetry does the final pause always occur, and why? 16. What is said of the observance of these pauses?

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THE

SCHOOL READER.

FOURTH BOOK.

PART SECOND.

LESSON I.

SPELL AND DEFINE—1. Elas'tic, having the ability to recover the natural state after being bent. 2. Buoyant, (pronounced bwoy'ant,), that bears up. 3. Ob'stacles, things in our way. 4. Expand, to enlarge itself. 5. Mature, ripe: (mature years, manhood.) 6. Ru'bies, precious stones of a reddish color. 7. Treach'erous, faithless. 8. Solicita'tions, earnest requests.

Benefits of Early Knowledge.—WINSLOW.

1. THERE is, among the young, a most lamentable waste of intellect. How few do justice to their native powers! How few so improve their means and talents, as to rise to that eminence which a kind Providence has placed within their reach!

2. It is peculiarly desirable to acquire as much knowledge as possible while young, because it is then acquired most easily. All the powers of mind are then active and elastic—the feelings are fresh and vigorous—imagination is lively—the spirit exults in buoyant hope, which nerves it to severe effort—obstacles are soon surmounted—and the yielding mind is readily molded, to patterns of exalted worth and greatness. As you advance from youth, the mind becomes less inclined and less able to expand, so that if you pass on to mature years with your mind narrowed by ignorance, it will probably always revolve in the same little circle.

3. Early knowledge is not only the easiest acquired, but the longest retained. The memory becomes treacherous as age advances. With most persons, it begins to fail by thirty-five or forty, and they then find by experience that

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their early knowledge has the firmest hold of their minds. One thorough reading of a history, while young, is worth more for the purpose of impressing its facts upon the memory, than a half-a-dozen readings at the age of forty or fifty. Hence the lessons of the nursery, the primary school, and the Sabbath school, impart the knowledge which most faithfully attends us through all our life.

4. Early knowledge is very valuable capital, with which to set out in life. It gives one an advantageous start. If the possession of knowledge has a given value at fifty, it has a much greater value at twenty-five, for there is the use of it for twenty-five of the most important years of your life, and it is worth more than a hundred per cent. interest. Indeed, who can estimate the interest of knowledge? Its price is above rubies.

5. How often do we hear men, advanced in life, say, "If I had only possessed the knowledge, when young, that I now have, I might have become rich, learned, great, and influential." The essential elements of knowledge you may acquire while young. The laws of nature, the laws and movements of the human mind, and the relations of cause and effect, are the same in all times and places. If favored with opportunities, therefore, it is your own fault, if you do not secure the needful knowledge.

6. Early knowledge is important to enable one in season to feel his own strength. Thousands mistake their calling for want of it. Men, who might have acted a brilliant part in the pursuits for which they were adapted, are often doomed through life to a repelling and fruitless employment, because they did not possess sufficient knowledge, while young, to direct their energies into the right course.

7. Most of all is early knowledge important, to dispose and enable you to escape the perils and temptations of sin—to invite your rising energies away from the solicitations of youthful passions—to lay before you the vast motives to rise to the proper dignity of your intellectual and moral being; that you may thus secure the great end for which you were made, which is to glorify God and enjoy him for ever.

8. In a very important sense, youth are saved by knowledge, and destroyed for lack of it. "My people are destroyed," said God, "for lack of knowledge; because thou hast rejected knowledge, I also will reject thee." Therefore,

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let every young person, to whom the acquiring of knowledge is yet possible, be admonished to seek it rather than fine gold, to prize it above rubies, assured that all the things to be desired are not to be compared with it.

QUESTIONS.—1. What is it desirable that the young should do? 2. For what reason? 3. How does the mind become as we advance in life? 4. What will be the result? 5. For what other reason, besides the easier acquisition of knowledge, should we seek it while young? 6. What do you say of the memory? 7. The lessons of the nursery, &c.? 8. What is the relative value of knowledge at twenty-five and fifty? 9. What do the aged sometimes say? 10. How have thousands mistaken their calling? 11. For what is knowledge most of all important?

GENERAL QUESTIONS.—What words in the third verse are often wrongly articulated? How are *hundred* and *interest*, fourth verse, sometimes falsely pronounced? Where is the quotation to be found in the last verse? Ans. Hosea, 4th chap. 6th verse. Should the rising or falling inflection be employed at the dashes, second verse? (Rule VIII. Remark 2.)

LESSON II.

SPELL AND DEFINE—1. Econ'omy, management of affairs. 2. Agricul'tural, farming. 3. Gambol, to skip about in sport. 4. Humbled, made to fall. 5. Propor'tioned, given out according to strength; adjusted by comparative relation. 6. Domes'tic, relating to the labor of the house. 7. Ruddy, having a healthy countenance. 8. Fabrics, cloths; structures of any kind. 9. Dessert', fruit or sweetmeats served at the close of an entertainment. 10. Luxury, costly living. 11. Wardrobe, clothing. 12. Perennial, never perishing. 13. Sages, wise men. 14. Enervated, weakened. 15. Renovate, to restore to its first state; to renew. 16. Alli'ance, union.

Family of the New England Farmer.—SIGOURNEY.

1. I HAVE seen no class of people, among whom a more efficient system of industry and economy was established, than there is among the agricultural population of New England. Their possessions are not sufficiently large to allow waste of any description. Hence, every article seems to be carefully estimated, and applied to its best use. Their mode of life is as favorable to cheerfulness and health, as it is eminent in industry.

2. The farmer, rising with the dawn, attends to those employments which are necessary for the comfort of the family, and proceeds early with his sons, or assistants, to their department of daily labor. The birds enliven them with their song, and the lambs gambol, while the patient ox marks the deep furrow; or the grain is committed to the

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earth, or the tall grass humbled beneath the scythe, or the stately corn freed from the intrusion of weeds. Fitting tasks are proportioned to the youngest ones, that no hand may be idle.

3. In the interior of the house, an equal diligence prevails. The eldest daughters take willing part with the mother in every domestic toil. No servant is there to create suspicious feelings, or a divided interest. No key grates in the lock, for all are as brethren. The children who are too small to be useful, proceed to school, kindly leading the little one, who can scarcely walk. Perhaps the aged grand mother, a welcome and honored inmate, amuses the ruddy infant, that she may release a stronger hand for toil.

4. The sound of the wheel, and the vigorous strokes of the loom, are heard. The fleece of the sheep is wrought up, amid the cheerful song of sisters. Remembering that the fabrics which they produce, will guard those whom they love from the blast of winter, the bloom deepens on their cheek with the pleasing consciousness of useful industry.

5. In the simple and abundant supply of a table from their own resources, which shall refresh those who return weary from the field, all are interested. The boy, who brings his mother the fresh vegetables, selects a salad which his own hand had cultivated, with some portion of the pride with which Diocletian pointed to the cabbages which he had reared. The daughter, who gathers treasures from the nests of the poultry that she feeds, delights to tell their history, and to number her young ducks as they swim forth boldly on the pond.

6. The bees, whose hives range near the door, add a dessert to their repast, and the cows, feeding quietly in rich pastures, yield pure nutriment for the little ones. For their bread, they have "sown and reaped, and gathered into barns;" the flesh is from their own flocks—the fruit and nuts, from their own trees. The children know where the first berries ripen, and when the chestnut will open its thorny sheath in the forest. The happy farmer at his independent table, need not envy the luxury of kings.

7. The active matron strives to lessen the expenses of her husband, and to increase his gains. She sends to market the wealth of her dairy, and the surplus products of her loom. She instructs her daughters to have, by their diligence, a purse of their own, from which to furnish the more

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delicate parts of their wardrobe, and to relieve the poor. In the long evenings of winter, she plies the needle, or knits stockings with them, or maintains the quiet music of the flax wheel, from which linen is prepared for the family. She incites them never to eat the bread of idleness; and as they have been trained, so will they train others again; for the seeds of industry are perennial.

8. The fathers and brothers, having recess from the toils of busier hours, read aloud such books as have been procured from the public library; and knowledge thus entering in, forms a hallowed alliance with industry and domestic order. The most sheltered corner by the ample fireside, is reserved for the hoary headed grand parents, who, in plenty and pious content, pass the eve of a well-spent life.

9. The sacred hymn and prayer, rising duly from such households, are acceptable to Heaven. To their humble scenery, some of our wisest and most illustrious men, rulers of the people, sages and interpreters of the law of God, look back tenderly as their birth-place. They love to acknowledge that in the industry and discipline of early years, was laid the foundation of their greatness.

10. Let the children of farmers feel that their descent is from the nobility of our land. In the homes where they were nurtured, are the strong holds of the virtue and independence of their country. If our teeming manufactories should send forth an enervated or uninstructed race—and our cities foster the growth of pomp, or the elements of discord—we hope that from those peaceful farm-houses, will go forth a redeeming spirit, to guard and renovate the country of their love.

QUESTIONS.—1. Are the New England farmers very wealthy? 2. What does the farmer do, and by whom is he assisted? 3. What animals delight, and what assist him? 4. Who perform the various labors in the house? 5. What sounds are heard? 6. What do the different ones furnish for the table? 7. How do the mother and daughters improve their time, and for what purpose? 8. How do the father and brothers spend their leisure hours? 9. Who have sprung from such families? 10. In what may we hope for our country?

The general questions are not numbered.

Is this lesson narrative, or descriptive? With what inflection of voice should the first part of the second verse be read? With what, the middle portion of the ninth verse? What rules for such inflections? Why does *Heaven* begin with a capital? What is denoted by the hyphen at the end of some lines? What by it in such words as *farm-houses*, and the like? (See Spelling Book, page 158.)

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Lesson III.

Spell and Define--1. Liv'eried, dressed like servants. 2. Urchin, a name given to a boy. 3. Con'trast, extreme difference. 4. Af'fluence, abundance of riches. 5. Ostentatious, having a show of splendor. 6. Romance, a tale without truth. 7. Penury, want of property; poverty.

Reverse of Fortune.—Knickerbocker.

1. Do you see that proud, over-bearing man, riding in his gilded carriage? Look! He stops before a magnificent mansion, and liveried lackeys, obedient to his nod, assist him to descend.

2. Do you see that poor, miserable boy, whose tattered clothes scarcely shield him from the inclemency of the weather? Mark! with a beseeching look he solicits the rich man to purchase of him a pencil, or a card of pens; and behold, how contemptuously he is spurned! Twenty-five years ago that pompous man was as poor, as friendless, and wretched, as the urchin he despises.

3. Twenty-five years have passed since that day. The same parties meet.—Lo! the contrast. The once poor boy stands in the pride of manhood's attire, active, intelligent, rich. A lovely woman, his wife, leans upon his arm, and three lovely girls are by his side, grace in every action, benevolence in every expression, and affluence smiles in his ostentatious adornments.

4. An old man approaches. The tottering steps, the threadbare garments, and the painful expression that frets every feature, too plainly denote a man of want and woe. Better dead, than thus to drag out a miserable existence. This may appear at first to some an improbable romance. It is truth.

5. In a country like ours, there is no man, however poor, if aided by industry, economy, and virtue, but may rise from the lowest ranks of society to the highest. The knowledge of this fact is a blessed incitement to the young, and cheers them on to struggle nobly in the paths that lead to honor and independence, despite of the thousand obstacles that oppose their course.

6. There is no man, however affluent, but by extravagance, and morals lax, may fall from his high estate, and close his days in penury and woe.

7. Let none despise the poor because of their poverty; let no one flatter the rich because of their wealth. We may

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conquer poverty—wealth may subdue us. All men of equal virtues are equals. If one man possess more intelligence than his fellows, though that of *itself* may not elevate him in the ranks of society, yet it brings him added respects, and wins a willing admiration from all men.

"The good alone are great."

QUESTIONS.—1. Describe the man mentioned in the first verse. 2. The boy in the second. 3. What was the condition of each twenty-five years after? 4. How may the poor do in a country like ours? 5. What may happen to the rich? 6. Are men to be respected according to their property? 7. What will command respect?

What inflection should be made at *carriage*, first verse? (See Rule I. Les. IV.) What at *look?* (Rule VII. Note I.) How should the second verse be read so as to express the sentiment?

LESSON IV.

SPELL AND DEFINE—1. Alert', moving nimbly; watchful. 2. Cav'alry, a body of soldiers on horses. 3. Prowess, great bravery. 4. Sov'ereign, ruler. 5. Trop'ical, pertaining to the torrid zone. 6. Sequestered, concealed; removed from sight. 7. Cavern, a dark hollow place in the earth. 8. Herbage, pasturage. 9. Savan'nas, open plains, usually covered with grass. 10. Van'quished, overcome in battle. 11. Indu'ed, supplied with; clothed.

Wild Horses.—JUV. POP. LIBRARY.

1. IN many parts of Asia and Africa, wild horses are seen in numerous troops. These are each conducted by a chief, who directs their course, and makes them proceed or stop, according to his pleasure. In the hour of combat he is the first to expose himself to danger. He also gives directions for the necessary arrangements, when attacked by wolves or robbers. He is, besides, extremely vigilant and alert—runs frequently round the troop, and when he discovers any out of their ranks, or lagging behind, he gives them a push with his shoulder, and obliges them to take their proper station.

2. Hence the battalion of wild horses generally march in nearly as good order as our trained cavalry; they pasture in files and brigades, and form different companies, without ever mixing or separating. It seems as if they were instructed by some secret instinct, to know that their strength consists in union. Accordingly, whenever they are menaced by a ferocious animal, they instantly combine in close order, and if any fall, it is generally the weakest—he that has no strength to fly, or that moves slowly when it is necessary to group for mutual defense.

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3. The chiefs are indebted for their elevation to their prowess. They are observed to retain this fatiguing office for about four or five years; but if a chief becomes weak or inactive, another, ambitious of command, and conscious of superior strength, springs out of the troop and attacks him; if the leader is not vanquished, he still retains his pre-eminence; but if beaten, he returns with shame into the common herd, while the conqueror takes the lead, and is recognized as sovereign.

4. Their principal enemies are the lion, tiger, panther, and leopard, which they either escape or successfully resist. Their fleetness soon leaves the pursuers at a distance, and their strong teeth and legs serve them as weapons of no ordinary force; with the one they strike tremendously, with the other they bite with equal fury and effect.

5. This species were originally natives of Asia and Africa. They are found in the vast and elevated plains of central Asia, and in the most southern regions of Africa; but none existed in America or New Holland, previously to the discovery of those countries by Europeans. Travelers relate that these wild horses have no fixed places of abode, —that they usually select dry and sheltered situations, at the base of some high rock, or along the skirt of an ancient wood.

6. They have the same dread of storms as most other animals. When a whirlwind approaches, or the tropical thunders are heard journeying up the cloudy steep of heaven, they become dreadfully agitated and restless, seeking the wildest and most sequestered spots, and often crowding for concealment into some cavern. If the storm bursts before they can reach a place of safety, or a loud clap of thunder is heard, the terrified troop betakes itself to instantaneous and rapid flight. Wretched indeed would be the living object that should cross them in their route.

7. He who traverses the plains of the new world, is equally astonished and delighted with the graceful movements and evolutions of the wild horses, that have found a home in those vast solitudes. Proud of their independence, they fly from the presence of man, and disdain his care. They search for, and obtain the most agreeable and salutary herbage. They wheel nimbly and bound in sportive circles throughout immense savannas, and collect the fresh productions of perpetual spring.

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8. Without any fixed habitation, or other shelter than the canopy of heaven, they breathe a purer air than beneath the artificial vaults, in which they are confined when subject to the dominion of man. Hence, wild horses are stronger, lighter, and more vigorous than domestic ones. The former are indued with force and dignity, but the latter possess more activity and gracefulness.

QUESTIONS.—1. Where are wild horses found? 2. In what manner do they live? 3. By whom are they governed, and how does he obtain his office? 4. How do they manage with their enemies? 5. What do you say of those found in America and New Holland? 6. How do they act in storms? 7. How do wild horses compare with domestic ones? 8. What causes this difference?

LESSON V.

SPELL AND DEFINE—1. Delve, to dig. 2. Diadems, the crowns, or head-dresses, worn by kings. 3. Celes'tial, heavenly.

Aspirations of Youth.—MONTGOMERY.

1. HIGHER, higher, will we climb,
Up the mount of glory;
That our names may live through time,
In our country's story.
Happy, when her welfare calls,
He who conquers—he who falls.

2. Deeper, deeper, let us toil
In the mines of knowledge—
Nature's wealth and learning's spoil,
Win from school and college;
Delve we there for richer gems
Than the stars of diadems.

3. Onward, onward, will we press,
In the path of dùty;
Virtue is true háppiness,
Excellence true beaùty;
Minds are of celestial bírth,
Let us make a heaven of èarth.

4. Closer, closer, let us knit
Hearts and hands together,
Where our fireside comforts sit,
In the wildest wèather:

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O, they wander wide, who roam
For the joys of life from home.

5. Nearer, dearer, bands of love
Draw our souls in union,
To our Father's house above,—
To the saints' commùnion;
Thither ev'ry hope ascénd,
There may all our labors end.

QUESTIONS.—1. Where should the young aspire to climb? 2. What is meant by the 'mines of knowledge?' 3. Whither should we press? 4. Where are comforts to be sought, at home or abroad? 5. Where will the labors of the good end?

How should poetry be read? (See Les. XII. I.) Why does *Father*, in the last verse, begin with a capital? Does each line in poetry always begin with a capital? What can you say of the emphasis on the second word of each verse? (See Les. VIII. Note VI.) Wherein consists the difficulty of giving a distinct articulation in the fourth verse? (See Les. II. Note II.) How do you parse *hope* and *ascend*, last verse?

LESSON VI.

SPELL AND DEFINE—1. Gossip, idle talk; *here*, the confused chatter of birds. 2. Wilding, wild. 3. Az'ure, of a sky blue; (azure space, the sky.) 4. Aspen, a kind of poplar tree.

Gladness of Nature.—BRYANT.

1. Is this a time to be cloudy and sad,
When our mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming gróund?

2. There are notes of joy from the hang-bird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gayly chirps by his den,
And the wilding bee hums merrily by.

3. The clouds are at play in the azure space,
And their shadows at play on the bright green vale,
And here they stretch to the frolic chase,
And there they roll on the easy gale.

4. There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea.

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5. And look at the broad-faced sun, how he smiles
On the dewy earth that smiles in his ray,—
On the leaping waters and gay young isles;
Aye, look, and he'll smile thy gloom away.

QUESTIONS.—1. What kind of a day is alluded to in this piece? 2. What noises were heard? 3. What is said of the clouds and their shadows? 4. Of the leaves, winds, &c.?

Why should there be a rising inflection at the end of the first verse? Why should *Nature* begin with a capital? Answer.—It is "the name of an object personified, conveying an idea strictly individual." Where do you make the final poetic pause? Where the *cesural?* (Les. XII. 6.)

LESSON VII.

SPELL AND DEFINE—1. Sal'lied, rushed out suddenly. 2. Unconscious, not knowing. 3. Foliage, leaves of trees. 4. Min'iature, small; *literally*, a small likeness. 5. Prairie, a natural meadow. 6. Manifested, made to appear. 7. Athletic, stout. 8. Participated, took part. 9. Exploit, a deed or act. 10. Le'gends, tales or stories. 11. Chorus, a number of singers; a concert. 12. Lu'rid, gloomy; dismal.

The Old Indian.—LANMAN.

One who had fled from the war of life.—*Barry Cornwall.*

1. AMONG the peculiar characters that I remember when thinking of my early days, none do I dwell upon with more pleasurable feelings than the old Indian. My first acquaintance with him took place when I was about twelve years old. It was the pleasant summer time. At an early hour of the day, I had launched my little birch canoe from the sloping bank behind our orchard, and, accompanied by Rover, started on a duck hunt down the river Raisin. I would here remark that the mouth of this beautiful river, is studded with islands, and has been from time immemorial celebrated for its game. As I paddled along, I watched, with an inward joy, the progress of the morning.

2. The farm-houses that had long been sleeping amid the silence of night, were now enlivened by their inmates, who had sallied forth to perform their allotted duties. At one moment my ears were saluted by a chorus of voices from some neighboring poultry yard, mingled with the lowing of cows, and the jingling of bells in the sheep fold. And then I heard the singing of larks in the open fields, the neighing of a horse, or the shout of some happy boy. The mists, freighted by the sunbeams, were rising from the river, and

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from the trees on either side the dew was falling. I looked upon the changing landscape smiling in its freshness, and felt my heart swell within me, for I beheld the glory and the goodness of God, and I "blessed him unaware."

3. The ducks were very shy that day, and the few that I did shoot, were taken on the wing. It was now nearly mid-day, and I was about making up my mind to return home, when I beheld a single canvas-back rise from the water in the distance, and seemingly unconscious of my presence, fly directly over my head. I fired at it, and the feathers flew. Slowly but surely the bird descended, and at last fell upon an island a quarter of a mile away. This was soon reached, and a long hour did I search for my game among the bushes and grass, but I sought in vain.

4. This island was about two furlongs in length, and one in width. At one end was a group of a dozen lofty sycamores, and at the other, three black pines stood together, like robbers plotting the destruction of an enemy. Between and beneath these, the dark green and luxuriant foliage of less ambitious trees, formed to all appearance a solid mass. Here, the light green ivy encircled some youthful ash, from whose top it wandered among the limbs of other trees; and there, the clustering fruit hung in great abundance from the brown grape vine.

5. While rambling about this island, to satisfy my curiosity, I discovered in its center a little clearing or miniature prairie, on which stood a single wigwam. A wreath of smoke rose from its chimney between the trees, gracefully curling upward to the sky. I entered the hut, and beheld the form of an Indian, who was engaged in cooking his noon-day meal. At first he was surprised at my presence, but when I told him that I was merely on a hunting excursion, his countenance changed, and he manifested much pleasure.

6. His kindness and my boyish familiarity conspired to make us soon acquainted.—He was a tall, athletic, well-proportioned man, with dark eagle eyes. His long locks of hair, which had once vied with the raven's wing, were now whitening with age. I will not dwell upon the particulars of that interview. Let it suffice to know that I departed from that "green and lovely isle," feeling that I had a friend in the person of that old Indian.

7. Many a day during that summer and the ensuing autumn, did I spend in his society.—Many a table luxury

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brought I to his lonely dwelling. Many a lesson has he taught me, in the arts of fishing and hunting. Long years have flown since then. But the wild and pure enjoyments in which I then participated with this old Indian, are deeply engraven on the tablet of my memory.

8. We used often to enter our respective canoes, and explore the neighboring creeks and rivers, little islands of the bay, and others, far out into the lake. We would bathe together, at one time wading out from the sandy and sloping shore, and again leaping and diving from some abrupt headland into the clear water,—so clear and pure that the shells upon the bottom were distinctly seen, at the depth of twenty feet or more.

9. I never troubled myself about the origin of this old Indian. His name, to what nation he belonged, or his reasons for thus living alone, were things which I never desired to know; I was content to be with him, and, during our various excursions, to listen to his wild legends, his narratives of strange adventures and exploits, which he would recount in broken English, though always with the eloquence of nature.

10. Oft-times I could not comprehend his meaning,—more especially when he described the beauties of the Spirit-Land, which he said existed far beyond the setting sun; and also when he told me of its valleys, and mountains, and forests, smiling under the influence of perpetual summer, where the singing of birds was always heard, and where the buffalo, the horse, the deer, the antelope, the bear, the wolf, the panther, the musk rat, and the otter, flourished and fattened for its inhabitants.

11. When we looked upon the lurid lightning, and listened to the sullen war of the distant thunder, he would raise his hands to heaven, exclaiming, "the Great Spirit is angry," and kneeling down, would kiss the ground in fear and adoration. Pleasantly, indeed, did the days of that summer and the ensuing autumn pass away. Winter came, and the waters of the ever-murmuring Raisin, were clasped in his icy chains. In a little time I lost sight of my old friend, for his island home was desolate—he had departed—no one knew where. Spring came, and I was sent to an eastern city to school.

QUESTIONS.—1. Where is the river Raisin? 2. Describe the morning in which our young friend sailed down this river. 3. What circumstance led to an acquaintance with the old Indian? 4. How was the

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Indian at first affected at his presence? 5. Describe the old Indian. 6. What is said of their intimacy after this? 7. How did he describe the Spirit-Land? 8. What would he do when he beheld the lightning, and heard the thunder? 9. Where was our young friend sent when spring came?

Which part of this lesson is *descriptive*, and which *narrative*?

Lesson VIII.

Spell and Define—1. Inhaling, drawing into the lungs; breathing. 2. Elic'ited, called forth. 3. Aborigines, first inhabitants of our country—the Indians. 4. Identical, same. 5. Unpopular, not pleasing to the people. 6. Incomprehensible, not capable of being understood. 7. Re'quiem, funeral hymn. 8. Corroding, consuming. 9. Vital, relating to life.

The Old Indian—continued.

1. Five years were flown, and I returned to the village of my birth. At the twilight hour, a few evenings after this, I was seated at an open window with my mother, inhaling the fragrance of blowing flowers, and at times listening to the mellow tones of the sweet whip-po-wil. All the important incidents that had transpired during my absence, were affectionately and particularly related. Nothing, however, interested me so much as the following brief account of my old Indian friend, which I now write down in the words in which it was told to me.

2. "The summer after you left us, an Indian made his appearance in our village, whose poverty and old age elicited the kind sympathies and good wishes of all who knew him. Nothing was known of his history, save the fact that he belonged to the tribe of Potawatimies, a nation at this period almost extinct. Alas! for the poor Aborigines of our country. To them the earth is a dreary place, and their only joy is the hope that they will soon join their kindred in the land of spirits. One by one, like the lingering sands of an hour-glass, they are passing beyond the grave.

3. "As I had heard you talk about an Indian, with whom you had become acquainted while hunting, I thought this new comer might be the identical one. While passing through the village one day, I chanced to meet him, and invited him to come up and sup with us that evening. He did so, and we were very glad to learn that he was indeed your friend, whom you thought dead. We discovered this fact from the way he spoke of a "boy hunter," who used to

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visit him in his lonely home. From that day he was our particular friend, as he had been before the friend of the whole village.

4. "His dress was common, but in the true Indian style. He became a great favorite among the boys, in whose sports he often participated. It was his custom in summer to sit beneath the great "elm tree" on the green, and, gathering the children around him, rehearse to them wild stories about the red men of the forest. Sometimes he would spend a whole day in whittling out bows and arrows for his youthful friends; and they in return would bestow upon him various little presents, curious and rare.

5. "He had no particular abiding place. There were a dozen houses where he was perfectly at home. He seldom alluded to his tribe, and never ventured beyond the limits of the county. This was indeed unaccountable; but as he seemed to possess so amiable a disposition, no one could believe he had ever been guilty of a crime. Rather than this, it was thought he had been banished from his nation, on account of some failure in war-like exploits—or some similar cause.

6. "Perhaps, again, he was an Indian philosopher or poet, who had unfortunately drawn upon himself the ill-will of his people, by expressing some unpopular opinion. Sometimes he would enter the school-house, and listen attentively to the boys reciting their lessons. A printed book he looked upon as a treasure, and when one was given him, considered it a sacred gift, though its contents he could not read.

7. "He would often enter the church on the sabbath, and in his seat near the pulpit, with his head resting upon both hands, would listen with an anxious gaze to the preacher's words. He always left the house in a pensive mood. To his mind, the heaven of the Christian was utterly incomprehensible. Of all the truths which were read to him from the Bible, the most interesting and wonderful was the history of our Savior. When listening to this, he would often clasp his hands in an ecstasy of delight, exclaiming—"how good man! how good man!"

8. "On all occasions of festivity he was a welcome guest. Christmas and New Years' were always happy days with him. The little girls invited him to their pic-nic parties. The boys on Saturday afternoon had him to keep tally when

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hey were playing at ball. He was always the leader of the nutting parties in autumn, and a participator in the sleigh rides of winter. In fact he was every where, and had a hand in almost every thing that transpired.

9. "About six weeks ago it was reported throughout the village, that our old Indian friend was very sick, and at the point of death. This intelligence was no less unexpected than melancholy. He had so completely won the affection of every body, that it spread a universal gloom. In a few days he yielded up his spirit to his Father and his God.

10. "The next day was the Sabbath, and the one appointed for his burial. The sky was without a cloud, and the cool breeze, as it rustled among the leaves, brought health and refreshment to the body and soul of every one. The meadow lark and the woodland birds sung louder and sweeter than they were wont to do. A good man had died and Nature, animate and inanimate, seemed anxious to pro nounce his requiem. A larger funeral than his I have sel dom seen. Old men and women, young men and maidens and children with tearful eyes, fol'owed the old Indian to his grave. It is situated in the nort'. east corner of the bury-ing-ground, in the shadow of tv) beautiful willows, that seem the guardian of his silent re ting place."

11. Last evening, an hour be ore the sun set, I stood beside the clay cottage of my old Indian friend. Green is the grass, and many and beautiful the flowers that flourish above his grave. I plucked a single harebell, and placed it in my bosom, and its sister flowers I watered with my tears. Those tears, which were not the offspring of corroding grief, but of a mournful joy, were the only tribute that I could pay to one whom I dearly loved—who was born a benighted heathen, but died a Christian. The mildly-beaming, and beautiful evening star had arisen, ere I departed from the "Silent City;" but I felt that the flower I had plucked, though faded, would in after hours remind me of my friend, and I therefore came away in peace, repeating to myself these words:—

12. "And I am g ad that he has lived thus long,
And glad that he has gone to his reward;
Nor deem that kindly nature did him wrong,
Softly to disengage the vital cord.
When his weak hand grew palsied, and his eye
Dark with the mists of age, it was his time to die."

BRYANT.

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QUESTIONS.—1. How soon did our young friend return? 2. When was it told him that the Indian appeared in the village? 3. How did his parents become acquainted with him? 4. Where did he live, and how spend his time? 5. Who was he supposed to have been? 6. What was his conduct in church? 7. What do you say of his amusements with the children? 8. How long had it been since his death? 9. Describe his funeral. 10. What is said of our young friend on visiting his grave? 11. What is meant by the "Silent City," eleventh verse?

What do the marks before the second verse, and after the tenth, signify? Who is represented as the author of the quotation? Why do *Savior*, *Father*, and *God*, begin with capitals? Why *Indian*, *Christian*? Ans. Words derived from proper names.

LESSON IX.

SPELL AND DEFINE—1. Anon'ymous, wanting the name of the writer; nameless. 2. Mortal, that will die, or, subject to death. 3. Tints, slight colorings. 4. Serene, calm. 5. Vernal, belonging to spring. 6. Peer-ess, not to be equaled. 7. Unutterable, not to be told, or described. 8. Philosophic, very wise; able to explain the reasons of things.

The World we have not seen.—ANON.

1. THERE is a world we have not seen,
That time shall never dare destroy,
Where mortal footsteps have not been,
Nor ear hath caught its sounds of joy.

2. There is a region, lovelier far,
Than sages tell, or poets sing,
Brighter than summer beauties are,
And softer than the tints of spring.

3. There is a world,—and O, how blest!—
Fairer than prophets ever told;
And never did an angel guest
One half its blessedness unfold.

4. It is all holy and serene,
The land of glory and repose;
And there, to dim the radiant scene,
The tear of sorrow never flows.

5. It is not fanned by summer gale;
'Tis not refreshed by vernal showers;
It never needs the moon-beam pale,
For there are known no evening hours.

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6. Nò; for this world is ever bright
With a pure radiance all its own;
The streams of uncreated light,
Flow round it from the Eternal Throne.

7. There forms, that mortals may not see,
Too glorious for the eye to trace,
And clad in peerless majesty,
Move with unutterable grace.

8. In vain the philosophic eye
May seek to view the fair abode,
Or find it in the curtained sky;—
It is THE DWELLING-PLACE OF GOD.

QUESTIONS.—1. What is said of the world we have not seen? 2. Describe its beauty and glory. 3. Whence is its light? 4. What forms are there? 5. Where may it not be found? 6. What is it?

What poetical pause after *world*, first line? What pause should be made after *is*, in the last line, and why? (Les. XI. 3.) Why is a part of the last line printed in capitals? With what tone of voice should it be read? (Les. XI. 4.)

LESSON X.

What evil arises from spelling long words without pronouncing the syllables as you proceed? (Les. II. 6.)

SPELL AND DEFINE—1. Inveterate, deep rooted; old. 2. Subservient, serviceable. 3. Antidote, that which cures from poison; a remedy.

The Indian Ichneumon.—ANON.

1. THE Indian ichneumon is a small animal, whose appearance is not unlike the weasel. It is of infinite use to the natives, from its inveterate enmity to serpents, which would otherwise render every footstep of the traveler dangerous. The proofs of sagacity in this little animal, are truly surprising, and afford a beautiful instance of the wisdom, with which Providence has fitted the powers of all creatures to their particular situations on the globe, and has rendered them subservient to the use of man.

2. The diminutive ichneumon attacks, without dread, the most fatal of serpents; and should it receive a wound in the combat, it instantly retires, and is said to obtain an antidote from a certain herb, after which it returns to the attack, and seldom fails of victory.

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3. An experiment was tried at Columbo, to ascertain the truth of this statement. The ichneumon provided for the purpose, was first shown the snake, in a tight room. Being placed on the ground, it showed no inclination whatever to attack its enemy, but ran jumping about the room, to discover if there was any hole, or aperture, by which it might get out; on finding none, it returned hastily to its master, in whose bosom having hid itself, it could not, by any means, be induced to come out, and face the snake. On being carried out of the house, however, and laid down near its antagonist, it instantly flew at the snake, which was quickly destroyed. It then suddenly disappeared a few minutes, and having found the herb, and eaten it, again returned.

4. It has recourse to the herb on all occasions when engaged with a snake, whether poisonous or not. The snake procured for this experiment, was of the harmless kind. It is likewise a great destroyer of the eggs of crocodiles, which it digs out of the sands, and even kills multitudes of the young of those terrible reptiles; it was not, therefore, without some reason that the ancient Egyptians ranked the ichneumon among their deities.

QUESTIONS.—1. Describe the ichneumon. 2. For what is it valuable? 3. How is it healed when bitten? 4. Give an account of the experiment at Columbo. 5. What does this animal destroy? 6. How did the Egyptians rank this animal?

LESSON XI.

SPELL AND DEFINE—1. Somber, dull; gloomy. 2. Sear, withered. 3. Hue, color. 4. Luxuriance, rank growth. 5. Blanched, whitened. 6. Silvan, belonging to woods.

Autumn.—ANON.

1. "THE harvest is past, the summer is ended." The woods, the fields, the gardens, have all put off their light, summer drapery, and have arrayed themselves in the somber robes of Autumn. The world seems to be in mourning—its gayety is gone—melancholy rests on every plant, and shrub, and tree—the very sky, with its clear, deep, tranquil blue, looks more sad than usual, and the little clouds that here and there rest upon its ocean bosom, seem to partake of the serious aspect that marks the progress of the season.

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2. It is said by some that this is the most delightful portion of the year. But I confess it is not so to me. There is a spirit of melancholy pervading its changes, which mars the impression of its beauty. We cannot look upon the general decay of vegetation, without feeling that the seeds of dissolution are sown in our own nature, and that a few repetitions of the season will bring *us* too down to the autumn of life.

3. The sear plant and the falling leaf are fit emblems of decay and death, and while we look upon the one, we are brought to reflect upon the other. The change, too, is so like our own—so gradual from spring to summer, from summer to autumn—so like that from youth to manhood, and from manhood to old age, that we feel the shortness of human life, and the certainty with which our own end will come.

4. A little while ago and the earth was full of glory, and beauty, and loveliness; but the spoiler has been with us—his footsteps are on the forests, fields, and gardens—on the valleys, hills, and plains. The luxuriance of summer is gone—the bright green carpeting of the earth has changed its hue—the frost has blanched the tender leaf—death has been among the delicate flowers. The voice of the stream, too, has lost its cheerful music; its banks, once so shady and refreshing, and which rang with the wild notes of many a silvan songster, invite the contemplative wanderer no longer. All, all is changed—all is tinged with the gloom of autumn.

5. And such, too, is human life. We are informed that man "cometh forth as a flower, and is cut down." The spring-time of youth, the summer of manhood, pass away like the period of loveliness and beauty, which has but just now departed, and we find ourselves in the autumn of life, our sands almost run out, and bearing in our bodies the evidences of an approaching dissolution.

6. But if autumn is the season of decay, so it is also the season of abundance. The forest, while it sheds its discolored leaves, furnishes also a rich variety of nuts. The orchard bends beneath its load of luscious fruits. The tendrils of the vine have strengthened their grasp to sustain the thick clusters of the juicy grape, and the earth opens the store-houses of her hidden treasures. It will be well if the autumn of life shall prove equally productive—if, during the spring-time and summer of our pilgrimage, our time and

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opportunities shall have been so improved, and our virtues so cultivated, that when, at the last, the Master of the vineyard shall come, he may find us "bearing much fruit," and fit to "abide in the vine," for ever.

QUESTIONS.—1. How does every thing appear in autumn? 2. What is said of this season by some? 3. What does the writer say in regard to it? 4. Of what do various things remind us? 5. What changes are mentioned in the third verse? 6. How do the seasons of the year, in their changes, resemble human life? 7. What fruits does autumn afford? 8. What should the autumn of our life be?

Which are the most emphatic words in the first sentence? Why are they emphatic? (Les. VIII. Note VII.) What rule can you give for the change of inflection on *all* at the end of fourth verse?

LESSON XII.

SPELL AND DEFINE—1. Arranged, placed in order. 2. Diffident, distrustful of one's self. 3. Develop, to make appear. 4. Mental, belonging to the mind. 5. Augments, increases. 6. Affectionate, prompted by love. 7. Infal'lible, not liable to error.

What is Education?—MISS SEDGWICK.

1. "WHAT is education?" asked a teacher of a class of girls. Young persons, when asked such general questions, do not reply promptly. They have no thoughts on the subject, and therefore have nothing to say; or, their thoughts not being arranged, they are not ready to answer; or they may be too diffident to answer at all. On this occasion, half the girls were silent, and the rest replied, "I don't know, sir."

2. "Oblige me, girls, by saying something," urged the teacher. "The word is not Greek—surely you have some ideas about it. What is your notion of educàtion, Mary Blíss?" "Does it not mean, sir, learning to read and write?" Mary Bliss paused, and the girl next to her added, "and ciphering, sir, and grammar, and geography?"

3. "Yes, it means this, and something more. What is your idea of educàtion, Sarah Jóhnson?" "I did not suppose education meant much more than the girls have mentioned, sir. Mr. Smith said, at the Lyceum Lecture, that the great mass of the people received their education at the common schools; and the girls have named nearly all that we learn at the common schools."

4. "Does not education mean," asked Maria Jarvis, "the learning which young men get at colleges? I often hear

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people say of a man that 'he has had an education,' when they mean merely that he has been through college."

5. "You are right, Maria, in believing this to be a commonly received meaning of the term 'education;' but it means much more; and as it is important to you to have right and fixed ideas on this subject, I earnestly beg you all to give me your attention, while I attempt to explain to you its full meaning.

6. "A great man, Mr. Locke, said, 'that the difference to be found in the manners and abilities of men, is owing more to their education than any thing else.' Now, as you are all acquainted with men who have never seen the inside of a college, and yet who are superior, in 'manners and abilities,' to some others who have passed four of the best years of their lives there, you must conclude that education is not confined to college walls.

7. "You are born with certain faculties. Whatever tends to develop and improve these, is education. Whatever trains your mental powers, your affections, manners, and habits, is education. Your education is not limited to any period of your life, but is going on as long as you live.

8. "Whatever prepares you to be profitable servants of God, and faithful disciples of Christ; whatever increases your reverence, and love of your Maker; all that in Scripture is called the 'nurture and admonition of the Lord,'—is a part of your *religious* education. Whatever you do to promote your health, to develop and improve the strength and powers of your body, is a part of your *physical* education."

9. "What, sir!" interrupted little Mary Lewis, "do you mean that running, and jumping rope, and trundling hoops, and clambering over rocks, is a part of *education?*" "I certainly do; but why do you laugh, my dear child?" "Because, sir, I never knew that education meant any thing so pleasant as that. I wish my mother could hear you, sir; she would let me play more, instead of studying all the time, if she only knew that driving hoop was called *education.*"

10. The teacher smiled, and proceeded;—"Whatever calls forth your affections, and strengthens them; whatever directs and subdues your passions; whatever cultivates your virtues; and whatever improves your manners,—is a part of your *moral* education."

11. "Then," said a lively little girl, "that is what my mother means when she says, 'There is a *lesson* for you.

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Anne!' every time any one of the family does any good thing. It seems to me, I am educating *all the time.*"

12. "You are, Anne—the world is your school, and good examples are your very best lessons. Whatever unfolds the faculties of your mind, improves your talents, and augments your stores of knowledge, is a part of your *intellectual* education.

13. "Whatever improves your capacity for domestic affairs, or for business of any sort, is a part of your *economical* education. Now, you will perceive, from what I have said, that education is not confined to schools and colleges, but that, as Anne has very well remarked, we are 'educating all the time.' Nor is the conduct of education confined to professed teachers; we are educating one another.

14. "While I am teaching you geography and arithmetic, you are perhaps trying my patience, or, by your own patience, calling forth my gratitude. If I make progress in these virtues, you are helping on my moral education.

15. "The knowledge you impart to one another, the kindnesses you receive, the loves you exchange, are all a part of your education. When you learn to sweep a room, to make a bed, a cup of tea, or a loaf of bread, you are advancing in your education.

16. "Every thing around us may help forward this great work. The sun, the moon, and the stars, teach their sublime lessons. 'Day unto day uttereth knowledge.' The seasons make their revelations. The rain and snow, dews and frost, the trees and rocks, fruits and flowers, plants, herbs, the very stones and grass we tread upon, are full of instruction to those who study them.

17. "All the events and circumstances of your lives are contributing to your education. Your class-mate, Lucy Davis, has been absent from school the last two months. Reflect on what I have been saying to you, and then tell me whether Lucy, during this time, though she has not looked into a school-book, has made any progress in her education."

18. The girls were silent and thoughtful for a few moments. Maria Jarvis spoke first. "Lucy's '*economical* education,' as you call it, sir," she said, "has been going on, for she has had the care of the family, and every thing to do, through all her mother's illness." "And I guess she has been going forward in her '*moral* education,'" said little

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Mary Lewis, "for I never saw any body so patient as she was with her little brother who was sometimes very cross."

19. "And she has not lost this opportunity for improving in her '*religious* education,'" resumed the teacher. "You all saw her last week, at her mother's funeral, subduing the grief of her little sisters, by her quiet resignation, and affectionate devotion to them. Ah, she has been taking lessons in more important branches of education, than are taught in schools.

20. "So you see, my young friends, that life is a school—a primary school; and that we are all scholars, and are all preparing for a day of examination, when the infallible, all-seeing Judge will decide how we have profited by our *means of education.*"

QUESTIONS.—1. What question did the teacher ask? 2. What did Mary Bliss answer? 3. Why did Sarah Johnson think this answer right? 4. What did Maria Jarvis ask? 5. What did the teacher say was a *religious* education? 6. A *physical* education? 7. What said Mary Lewis? 8. What is *moral* education? 9. What said Anne? 10. What is *intellectual* education? 11. *Economical* education? 12. How are we assisting each other? 13. What was said of Lucy Davis? 14. What important lessons had she been learning at home?

When different persons are introduced as speaking, how should their remarks be read? (See Les. X.) How do the questions beginning the first and fourth verses differ, and what inflections does each require? Is the first question in the second verse, direct or indirect? Why is the proper name in that question read with the rising inflection? (See Rule IV. Note I.) Is this lesson didactic or conversational?

LESSON XIII.

SPELL AND DEFINE—1. Duffel, thick woolen cloth. Auld, old. 3. Canty, cheerful. 4. Tres'pass, the act of entering upon another's land and doing offense or injury. 5. Detected, found out. 6. Crisp, stiffened so as to be brittle. 7. Casement, movable window; a part of a window. 8. Al-lu'ring, tempting.

[The following exquisitely fine ballad, in the genuine spirit of the old English song, is founded on a well authenticated fact, mentioned by Dr. Darwin, as an instance of maniacal hallucination, or mental delusion.]

Goody Blake and Harry Gill.—WORDSWORTH.

1. OH! what's the matter? what's the matter?
What is't that ails young Harry Gill?
That evermore his teeth they chatter,
Chatter, chatter, chatter still.

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Of waistcoats Harry has no lack,
Good duffel gray, and flannel fine;
He has a blanket on his back,
And coats enough to smother nine.

2. In March, December, and in July,
'Tis all the same with Harry Gill;
The neighbors tell, and tell you truly,
His teeth they chatter, chatter still.
At night, at morning, and at noon,
'Tis all the same with Harry Gill;
Beneath the sun, beneath the moon,
His teeth they chatter, chatter still.

3. Young Harry was a lusty drover,
And who so stout of limb as he?
His cheeks were red as ruddy clover,
His voice was like the voice of three.
Auld Goody Blake was old and poor,
Ill fed she was, and thinly clad;
And any man who passed her door,
Might see how poor a hut she had.

4. All day she spun in her poor dwelling,
And then her three hours' work at night,
Alas! 'twas hardly worth the telling;—
It would not pay for candle light.
—This woman dwelt in Dorsetshire,
Her hut was on a cold hill-side,
And in that country coals are dear,
For they come far by wind and tide.

5. By the same fire to boil their pottage,
Two poor old dames, as I have known,
Will often live in one small cottage,
But she, poor woman, dwelt alone.
'Twas well enough when summer came—
The long, warm, lightsome summer day,
Then at her door the canty dame,
Would sit, as any linnet gay.

6. But when the ice our streams did fetter,
Oh! then how her old bones would shake!
You would have said, if you had met her,
'Twas a hard time for Goody Blake.

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Her evenings then were dull and dread;
Sad case it was, as you may think,
For very cold to go to bed,
And then for cold not sleep a wink.

7. Oh joy for her! whene'er in winter,
The winds at night had made a route,
And scattered many a lusty splinter,
And many a rotten bough about.
Yet never had she, well or sick,
As every man who knew her says,
A pile beforehand, wood or stick,
Enough to warm her for three days.

8. Now when the frost was past enduring,
And made her poor old bones to ache,
Could any thing be more alluring
Than an old hedge to Goody Blake?
And now and then it must be said,
When her old bones were cold and chill,
She left her fire, or left her bed,
To seek the hedge of Harry Gill.

9. Now, Harry he had long suspected
This trespass of old Goody Blake,
And vowed that she should be detected,
And he on her would vengeance take.
And oft from his warm fire he'd go,
And to the fields his road would take,
And there, at night, in frost and snow,
He watched to seize old Goody Blake.

10. And once behind a rick of barley,
Thus looking out did Harry stand;
The moon was full, and shining clearly,
And crisp with frost the stubble land.
He hears a noise—he's all awake—
Again!—on tiptoe down the hill,
He softly creeps—'Tis Goody Blake!
She's at the hedge of Harry Gill.

11. Right glad was he when he beheld her:
Stick after stick did Goody pull:
He stood behind a bush of elder,
Till she had filled her apron full.

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When with her load she turned about,
The by-road back again to take,
He started forward with a shout,
And sprang upon poor Goody Blake.

12. And fiercely by the arm he took her,
And by the arm he held her fast,
And fiercely by the arm he shook her,
And cried, "I've caught you then at last!"
Then Goody, who had nothing said,
Her bundle from her lap let fall;
And kneeling on the sticks she prayed
To God who is the judge of all.

13. She prayed, her withered hand uprearing,
While Harry held her by the arm—
"God! who art never out of hearing,
O may he never more be warm!"
The cold, cold moon above her head,
Thus on her knees did Goody pray,
Young Harry heard what she had said,
And icy cold he turned away.

14. He went complaining all the morrow,
That he was cold and very chill;
His face was gloom, his heart was sorrow,—
Alas that day for Harry Gill!
That day he wore a riding coat,
But not a whit the warmer he:
Another was on Thursday brought,
And ere the Sabbath he had three.

15. 'Twas all in vain—a useless matter!
And blankets were about him pinned,
But still his jaws and teeth they clatter
Like a loose casement in the wind.
And Harry's flesh it fell away,
And all who see him say 'tis plain,
That live as long as live he may,
He never will be warm again.

16. No word to any man he utters,
Abed or up, to young or old;
But ever to himself he mutters,
"Poor Harry Gill is very cold."

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Abed or up, by night or day,
His teeth they chatter, chatter still;
Now think, ye farmers, all, I pray,
Of Goody Blake and Harry Gill.

QUESTIONS.—1. Who was Harry Gill? 2. What is said of Goody Blake? 3. Where did she live? 4. How did she fare in winter? 5. Where did she go for fuel? 6. How did Harry detect her? 7. How did he treat her? 8. What did Goody then do? 9. What happened to Harry Gill? 10. How did he try to keep himself warm? 11. What are we taught in this narrative in regard to our treatment of the poor?

What inflections do the questions in the first verse take? What, at the end of second line, second verse? What, at *farmer*, last verse? (Rule IV. Note I.) With what peculiar modulation should the tenth verse be read? How should the different quotations be read, to express the feelings of the speakers?

NOTE.—When such questions are asked, the teacher should require the pupil to read the passages to which reference is made.

LESSON XIV.

SPELL AND DEFINE—1. Ministered, did service. 2. Precious, of great value; highly valued. 3. Vision, something made known from God; the act of seeing; a phantom. 4. Wax, to grow; to become. 5. Ere, before. 6. Revealed, made known. 7. Restrained, held back from sin; checked.

NOTE.—The Italic words in the Bible extracts, are emphatic, though those in the Bible itself are not, but they were supplied by the translators to complete the sense, being implied but not expressed in the original. Marks of quotation, as in the Bible, are not made.

The Calling of Samuel.—BIBLE.

1. AND the child Samuel ministered unto the Lord before Eli. And the word of the Lord was precious in those days: there was no open vision. And it came to pass at that time, when Eli was laid down in his place, and his eyes began to wax dim that he could not see; and ere the lamp of God went out in the temple of the Lord, where the ark of God was, and Samuel was laid down to sleep; that the Lord called Samuel; and he answered, Here am I'. And he ran unto Eli, and said, Here am I'; for thou calledst me. And he said, I called not; lie down again. And he went and lay down.

2. And the Lord called yet again, Samuel. And Samuel arose and went to Eli, and said, Here am I'; for thou *didst* call me. And he answered, I called not, my son; lie down again. Now Samuel did not yet know the Lord, neither

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was the word of the Lord yet revealed unto him. And the Lord called Samuel again the third time. And he arose and went to Eli, and said, *Hère* am I'; for thou *dìdst* call me.

3. And Eli perceived that the *Lord* had called the child. Therefore Eli said unto Samuel, Gò, lie dòwn; and it shall be, if he call thee, that thou shalt say, Spèak, Lórd, for thy servant heareth. So Samuel went and lay down in his place. And the Lord came, and stood and called as at other times, Sámuel, Sàmuel. Then Samuel answered, Spèak, for thy servant heareth.

4. And the Lord said to Samuel, Behold, I will do a thing in Israel, at which both the ears of every one that heareth it, shall tingle. In that day I will perform against Eli all things which I have spoken concerning his house; when I begin, I will also make an end. For I have told him, that I will judge his house for ever, for the iniquity which he knoweth; because his sons made themselves vile, and he restrained them not. And therefore I have sworn unto the house of Eli, that the iniquity of Eli's house shall not be purged with sacrifice nor offering for ever.

5. And Samuel lay until the morning, and opened the doors of the house of the Lord: and Samuel feared to show Eli the vision. Then Eli called Samuel, and said, Samuel, my són. And he answered, Here am I. And he said, What is the thing that the Lord hath said unto thee? I pray thee, hide it not from me: God do so to thee, and more also, if thou hide any thing from me, of all the things that he said unto thee. And Samuel told him every whit, and hid nothing from him. And he said, It is the Lòrd: let Him do what seemeth Him good.

6. And Samuel grew, and the Lord was with him, and did let none of his words fall to the ground. And all Israel, from Dan even to Be er'-she ba, knew that Samuel was established to be a prophet of the Lord. And the Lord appeared again in Shiloh: for the Lord revealed Himself to Samuel in Shiloh by the word of the Lord.

QUESTIONS.—1. Who called Samuel as he was lying in the temple? 2. Who did he think called him? 3. What did the Lord say to him? 4. What is said of Samuel in the last verse?

Why the rising inflection after the second period in the first verse? (Les. V. Rule IV.) Why at *Samuel*, first line of the second verse? Why the falling on the repetition of *Samuel*, fifth line, third verse? (Les. VI Rule VIII.) Why at *Speak*, last line? (Les. VI. Rule VII.) Why does *Speak* begin with a capital? Ans. First word of a quotation.

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Lesson XV.

Spell and Define—1. Emotions, agitations of the mind; movings of feelings. 2. Adieu, farewell. 3. Benefactress, a female who performs acts of kindness. 4. Pater'nal, pertaining to a father. 5. Recur', come back. 6. Enveloped, covered. 7. Suppress, subdue. 8. Reluc'tance, unwillingness.

Leaving Home.—Abbott.

1. The lapse of years brought round the time, when James was to go away from home. He was to leave the roof of a pious father, to go out into the wide world to meet its temptations, and contend with its storms; his heart was oppressed with the many emotions, which were struggling there. The day had come, in which he was to leave the fireside of so many enjoyments—the friends endeared to him by so many associations—so many acts of kindness.

2. He was to bid adieu to his mother, that loved, loved benefactress, who had protected him in sickness, and rejoiced with him in health. He was to leave a father's protection, to go forth and act without an adviser, and rely upon his own unaided judgment. He was to bid farewell to brothers and sisters, no more to see them, but as an occasional visitor at his paternal home. O, how cold and desolate did the world appear! How did his heart shrink from launching forth to meet its tempests and its storms!

3. But the hour had come for him to go, and he must suppress his emotions, and triumph over his reluctance. He went from room to room, looking, as for the last time, upon those scenes to which imagination would so often recur, and where it would love to linger. The well-packed trunk was in the hall, waiting the arrival of the stage. Brothers and sisters were moving about, hardly knowing whether to smile, or to cry.

4. The father sat at the window, humming a mournful air, as he was watching the approach of the stage, which was to bear his son away to take his place far from home, in the busy crowd of a bustling world. The mother, with all the indescribable emotions of a mother's heart, was placing in a small bundle a few little comforts, such as none but a mother could think of, and, with most generous resolution, endeavoring to maintain a cheerful countenance, that, as far as possible, she might preserve her son from unnecessary pain in the hour of departure.

5. "Here, my son," said she, "is a nice pair of stockings

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which will be soft and warm for your feet. I have run the heels for you, for I am afraid you will not find any one who will quite fill a mother's place." The poor boy was overflowing with emotion, and did not dare to trust his voice, with an attempt to reply.

6. "I have put a piece of cake here, for you may be hungry on the road, and I will put it in the top of the bundle, so that you can get it without any difficulty. And, in this needle book, I have put up a few needles, and some thread; for you may at times want some little stitch taken, and you will have no mother or sisters to go to."

7. The departing son could make no reply. He could restrain his emotion only by silence. At last, the rumbling of the wheels of the stage, was heard, and the four horses were reined up at the door. The boy endeavored by activity, in seeing his trunk and other baggage properly placed, to gain sufficient fortitude, to enable him to articulate his farewell. He, however, strove in vain. He took his mother's hand. The tear glistened for a moment in her eye, and then silently rolled down her cheek. He struggled with all his energy to say good-by, but he could not. In unbroken silence he shook her hand, and then in silence received the adieus of brothers and sisters, as one after another took the hand of their departing companion.

8. He then took the warm hand of his warm-hearted father. His father tried to smile, but it was the struggling smile of feelings, which would rather have vented themselves in tears. For a moment he said not a word, but retained the hand of his son, as he accompanied him out of the door to the stage. After a moment's silence, pressing his hand, he said, "My son, you are now leaving us; you may forget your father and your mother, your brothers and your sisters, but oh, do not forget your God!"

9. The stage door closed upon the boy. The crack of the driver's whip was heard, and the rumbling wheels bore him rapidly away from all the privileges, and all the happiness of his early home. His feelings, so long restrained, now burst out, and sinking back upon his seat, he enveloped himself in his cloak, and burst into tears.

10. Hour after hour the stage rolled on. Passengers entered and left; but the young man was almost insensible to every thing that passed. He sat in sadness and in silence, in the corner of the stage, thinking of the loved home he had

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left. Memory ran back through all the years of his childhood, lingering here and there, with pain, upon an act of disobedience, and recalling an occasional word of unkindness.

11. Just as the sun was going down the western hills, at the close of the day, he alighted from the stage, in the village of strangers, in which he was to find his new home. Not an individual there had he ever seen before. Many a pensive evening did he pass, thinking of absent friends. Many a lonely walk did he take, while his thoughts were far away among the scenes of his childhood. And when the winter evenings came, with the cheerful blaze of the fire-side, often did he think, with a sigh, of the loved and happy group encircling his father's fire-side, and sharing those joys he had left for ever.

12. Reader, you must soon leave your home, and leave it for ever. The privileges and the joys you are now partaking, will soon pass away. And, when you have gone forth into the wide world, and feel the want of a father's care, and of a mother's love, then will all the scenes you have passed through, return freshly to your mind, and the remembrance of every unkind word, or look, or thought, will give you pain.

QUESTIONS.—1. Whom was James about to leave? 2. How did his father appear? 3. What things had his mother prepared for him? 4. How did he restrain his feelings on parting with his friends? 5. Describe their parting. 6. The journey. 7. How was the young man employed during his journey? 8. When did he reach his new home? 9. Of whom did he then often think? 10. What is said to the reader in the last verse?

Wherein consists the difficulty of giving a distinct articulation, last sentence, second verse? How are *waiting*, *generous*, *preserve*, *stockings*, *privileges*, *memory*, *lingering*, *every*, often pronounced? (Les. I. 6.)

LESSON XVI.

SPELL AND DEFINE—1. Moral, relating to the conduct. 2. Intellectual, relating to the understanding. 3. Architects, builders; those who make their fortunes, as builders, a house. 4. Medioc'rity, a middle degree. 5. Obscurity, the state of being unknown; darkness. 6. Observation, the act of noticing. 7. Fiat, decree. 8. Condor, a monstrous kind of eagle. 9. Empyreal, relating to pureness of air on account of great elevation.

No Excellence without Labor.—WIRT.

1. THE education, moral and intellectual, of every individual, must be, chiefly, his own work. Rely upon it, that the ancients were right—both in morals and intellect—we

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give their final shape to our characters, and thus become, emphatically, the architects of our own fortune. How else could it happen, that young men, who have had precisely the same opportunities, should be continually presenting us with such different results, and rushing to such opposite destinies?

2. Difference of talent will not solve it, because that difference is very often in favor of the disappointed candidate. You shall see issuing from the walls of the same college—nay, sometimes from the bosom of the same family—two young men, of whom the one shall be admitted to be a genius of high order, the other, scarcely above the point of mediocrity; yet you shall see the former sinking and perishing in poverty, obscurity, and wretchedness: while on the other hand, you shall observe the latter plodding his slow, but sure way up the hill of life, gaining steadfast footing at every step, and mounting, at length, to eminence and distinction—an ornament to his family—a blessing to his country.

3. Now, whose work is this? Manifestly their own. They are the architects of their respective fortunes. The best seminary of learning that can open its portals to you, can do no more than to afford you the opportunity of instruction; but it must depend, at last, on yourselves, whether you will be instructed or not, or to what point you will push your education.

4. And of this be assured—I speak, from observation, a certain truth: THERE IS NO EXCELLENCE WITHOUT GREAT LABOR. It is the fiat from which no power of genius can absolve you.

5. Genius, unexerted, is like the poor moth that flutters around a candle, till it scorches itself to death. If genius be desirable at all, it is only of that great and magnanimous kind, which, like the condor of South America, pitches from the summit of Chimborazo, above the clouds, and sustains itself, at pleasure, in that empyreal region, with an energy rather invigorated than weakened by the effort.

6. It is this capacity for high and long-continued exertion—this vigorous power of profound and searching investigation—this careering and wide-spreading comprehension of mind—and those long reaches of thought, that

> "Pluck bright honor from the pale-faced moon,
> Or dive into the bottom of the deep,
> Where fathom line could never touch the ground,
> And drag up drowned honor by the locks."

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7. This is the prowess, and these the hardy achievements, which are to enroll your names among the great men of the earth.

QUESTIONS.—1. What must be the education of every individual? 2. In what were the ancients right? 3. How does it appear from facts that we must be the architects of our own fortunes? 4. What can the best seminary of learning only afford us? 5. Where is mount Chimborazo, above which the condor flies?

What Antithetic terms in the second verse? What Rule is given for their inflection? What inflections before each dash in the sixth verse and why?

LESSON XVII.

SPELL AND DEFINE—1. Agitated, violently moved. 2. Lowering gloomy. 3. Dirge, a song expressive of sorrow. 4. Decline, refuse 5. Prime, best state. 6. Contri'tion, sorrow for sin; penitence. 7. Con do'lence, grief for another's sorrows. 8. Plac'id, mild; calm.

NOTE.—In reading this piece, the faltering voice of a dying man, the stifled accents of his contrite son, the stern expression of the minister, and the affectionate tones of the wife, should all be represented.

The Penitent Son—at the Death-Bed of his Father.—WILSON.

1. ERE the psalm was yet over, the door was opened, and a tall, fine-looking man entered, but with a lowering, dark countenance, seemingly in sorrow, in misery, and remorse. Agitated, confounded, and awe-struck by the melancholy and dirge-like music, he sat down on a chair, and looked with a ghastly face toward his father's death-bed.

2. When the psalm ceased, the father said with a solemn voice, "My son, thou art come in time to receive thy father's blessing. May the remembrance of what shall happen in this room, win thee from the error of thy ways. Thou art here to witness the mercy of thy God and Savior, whom thou hast denied."

3. The minister looked, if not with a stern, yet with an upbraiding countenance, on the young man, who had not recovered his speech, and said, "William! for three years past your shadow has not darkened the door of the house of God. They who fear not the thunder, may tremble at the still small voice: now is the hour for repentance, that your father's spirit may carry up to heaven tidings of a contrite soul, saved from the company of sinners."

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4. The young man, with much effort, advanced to the bed-side, and at last found voice to say, "Father, I am not without the affections of nature—and I hurried home as soon as I heard that the minister had been seen riding toward our house. I hope that you will yet recover—and if ever I have made you unhappy, I ask your forgiveness—for though I may not think as you do on matters of *religion*, I have a human heart. Father—I may have been unkind, but I am not cruel. I ask your forgiveness."

5. "Come nearer to me, William; kneel down by the bed-side, and let my hand find the head of my beloved son, for blindness is coming fast upon me. Thou wert my first-born, and thou art my only living son. All thy brothers and sisters are lying in the church-yard, beside her whose sweet face thine own, William, did once so much resemble. Long wert thou the joy, the pride—aye, too much the pride of my soul.

6. "If thy heart has since been changed, God may inspire it again with right thoughts. Could I die for thy sake—could I purchase thy salvation with the outpouring of my blood—but this the Son of God has done for *thee*, who hast denied Him! I have sorely wept for thee—aye, William, when there was none near me—even as David wept for Absalom—for thee, my son, my son!"

7. A long, deep groan was the only reply; but the whole body of the kneeling man, was convulsed; and it was easy to see his sufferings, his contrition, his remorse, and his despair. The pastor said, with a sterner voice and austerer countenance, than were natural to him, "Know you whose hand is now lying on your rebellious héad? But what signifies the word *father* to him who has denied *God*, the Father of us all?"

8. "Oh! press him not so hardly," said the weeping wife, coming forward from a dark corner of the room, where she had tried to conceal herself in grief, fear, and shame; "spare, oh! spare my husband—he has ever been kind to me:" and with that she knelt down beside him with her long, soft, white arms, mournfully and affectionately laid across his neck.

9. "Go thou, likewise, my sweet little Jamie," said the dying man, "go even out of my bosom, and kneel down beside thy father and thy mother, so that I may bless you all at once." The child did as that solemn voice commanded,

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and knelt down somewhat timidly by his father's side; nor did that unhappy man decline encircling in his arms the child, too much neglected, but still dear to him as his own blood, in spite of the deadening and debasing influence of infidelity.

10. "Put the Word of God into the hands of my son, and let him read aloud to his dying father, the 25th, 26th, and 27th verses of the eleventh chapter of the gospel according to St. John." The pastor went up to the kneelers, and with a voice of pity, condolence, and pardon, said, "There was a time when none, William, could read the scriptures better than couldst thou—can it be that the son of my friend hath forgotten the lessons of his youth?"

11. He had not forgotten them: there was no need for the repentant sinner to raise his eyes from the bed-side. The sacred stream of the gospel had worn a channel in his heart, and the waters were again flowing. With a choked voice he said, "Jesus said unto her, I am the resurrection and the life; he that believeth in me, though he were dead, yet shall he live: And whosoever liveth, and believeth in me, shall never die. Believest thou this? She saith unto Him, Yea, Lord; I believe that thou art the Christ, the Son of God, which should come into the world."

12. "That is not an unbeliever's voice," said the dying man, triumphantly; "nor, William, hast thou an unbeliever's heart. Say that thou believest in what thou hast now read, and thy father shall die happy!" "I do believe; and as thou forgivest me, so may I be forgiven by my Father, who is in heaven."

13. The father seemed like a man suddenly inspired with a new life. His faded eyes kindled—his pale cheek glowed—his palsied hand seemed to wax strong—and his voice was clear as that of manhood in its prime. "Into thy hands, O God, I commit my spirit." And so saying, he gently sunk back on his pillow, and I heard a sigh.

14. There was then a long, deep silence; and the father, and mother, and child rose from their knees. The eyes of us all were turned toward the white, placid face of the figure now stretched in everlasting rest; and without lamentations, save the lamentations of the resigned soul, we stood around THE DEATH-BED OF THE FATHER.

QUESTIONS.—1. How did the son appear, when he entered the room? 2. In what manner did the father address him? 3. In what manner did the minister? 4. What did the young man say and do? 5. How did

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his father address him in the next two verses? 6. Who is represented as speaking in the eighth verse? 7. What did the father wish to have done, tenth verse? 8. Did he read, or repeat from memory? 9. What evidence that the son had become penitent? 10. How did the father appear? 11. Describe his death.

How should the different speakers in this piece be represented? Why opposite inflections on *thunder* and *voice*, third verse? What inflection on *remorse*, seventh verse, and why? (Rule VI.)

LESSON XVIII.

SPELL AND DEFINE—1. Dauntless, without fear. 2. Steersman, one that steers a ship. 3. Poised, having an equal weight on each side of its support; balanced. 4. Blithesome, causing joy. 5. Illumined, lighted 6. Helm, an instrument for steering a ship. 7 Anchor, an iron instrument for holding a ship at rest in water.

The Compass.—LON. EVAN. MAG.

1. THE storm was loud,—before the blast
Our gallant bark was driven;
Their foaming crests the billows reared,
And not one friendly star appeared,
Through all the vault of heaven.

2. Yet dauntless still the steersman stood,
And gazed, without a sigh,
Where—poised the needle bright and slim,
And lighted by a lantern dim,—
The compass meets his eye.

3. Thence taught his darksome course to steer,
He breathed no wish for day;
But braved the whirlwinds' headlong might,
Nor once throughout that dismal night,
To fear or doubt gave way.

4 And what is of the Christian's life,
But storm as dark and drear,
Through which, without one blithesome ray
Of worldly bliss to cheer his way,
He must his vessel steer!

5. Yet let him ne'er to sorrow yield,
For in the sacred page,
A Compass shines, divinely true,
And, self-illumin'd, greets his view
Amid the tempest's rage.

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6. Then firmly let him grasp the helm,
Though loud the billows roar;
And soon his toils of troubles past,
His anchor he shall safely cast
On Canaan's happy shore.

QUESTIONS.—1. What is described in the first verse? 2. By what did the steersman direct the ship? 3. How does the Christian's life resemble the seaman's? 4. What compass has he for his guide? 5. What is meant by 'Canaan's happy shore'?

The succession of what similar sounds in the first line, second verse, is calculated to occasion a faulty articulation? Why does *Compass* begin with a capital, fifth verse? How is *taught* parsed, third verse? What causes the difficulty of giving a distinct articulation to the last three words of the second line, fourth verse? (Les. II. Note I.) On which syllable does the metrical accent fall in this poetry? (See Les. XII. 2.) Does it occur regularly in each verse?

LESSON XIX.

SPELL AND DEFINE—1. Sat'raps, governors of provinces. 2. Festival, a feast; the time of feasting. 3. Solitary, single; lonely. 4. Wand a conjurer's rod, supposed to possess magical influence; a staff of authority. 5. Monarch, a king. 6. Lore, learning. 7. Seers, those who explain visions; prophets. 8. Sage, wise. 9. Canopy, a covering over the head. 10. Traced, marked out.

Vision of Belshazzar.—BYRON.

In that night was Belshazzar, the king of the Chaldeans, slain, and Darius, the Median, took the kingdom.—BIBLE.

1. THE king was on his throne,
The satraps thronged the hall;
A thousand bright lamps shone
O'er that high festival.
A thousand cups of gold,
In Judah deemed divine—
Jehovah's vessels hold
The godless heathen's wine.

2. In that same hour and hall,
The fingers of a hand
Came forth against the wall,
And wrote as if on sand:
The fingers of a man;—
A solitary hand
Along the letters ran,
And traced them like a wand.

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3. The monarch saw, and shook,
And bade no more rejoice;
All bloodless waxed his look,
And tremulous his voice:
"Let the men of lore appear,—
The wisest of the earth,
And expound the words of fear,
Which mar our royal mirth."

4. Chaldea's seers are good,
But here they have no skill;
And the unknown letters stood,
Untold and awful still.
And Babel's men of age,
Are wise and deep in lore;
But now they were not sage,
They saw—but knew no more.

5. A captive in the land,—
A stranger and a youth,
He heard the king's command,
And saw that writing's truth.
The lamps around were bright,
The prophecy in view;
He read it on that night,—
The morrow proved it true.

6. "Belshazzar's grave is made,
His kingdom passed away,
He, in the balance weighed,
Is light and worthless clay.
The shroud, his robe of state,
His canopy, the stone;
The Mede is at his gate!
The Persian on his throne!"

QUESTIONS.—1. Describe the festival mentioned in the first verse. 2. What appeared on the wall? 3. How did this affect the king? 4. Who were called to interpret the writing? 5. Who *did* read the writing? 6. What was the captive's name? 7. Where in the Bible is this narrated? Ans. Daniel, chapter V.

Does the metrical accent in the fourth line, first verse, correspond with that of the second line? (Les. XII. 3.) Who is represented as uttering the quotation, third verse? Who, that in the last verse? Has this poetry the cesural pause? What is denoted by the apostrophes, first verse? How is *kingdom* parsed, last verse?

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Lesson XX.

Spell and Define.—1. Fagots, sticks of wood for fuel. 2. Comprehension, the power of understanding. 3. Herring, a small fish. 4. Apparently, in appearance. 5. Fare, food. 6. Manna, food furnished from heaven to the Israelites in their journey through the wilderness.

The Righteous never Forsaken.—N. Y. Spectator.

1. It was Saturday night, and the widow of the Pine Cottage sat by the blazing fagots, with her five tattered children at her side, endeavoring, by listening to the artlessness of their prattle, to dissipate the heavy gloom that pressed upon her mind. For a year, her own feeble hands had provided for her helpless family, for she had no supporter—she thought of no friend in all the wide, unfriendly world around.

2. But that mysterious Providence, the wisdom of whose ways is above human comprehension, had visited her with wasting sickness, and her little means had become exhausted. It was now, too, mid-winter, and the snow lay heavy and deep through all the surrounding forests, while storms still seemed gathering in the heavens, and the driving wind roared amidst the lofty pines, and rocked her puny mansion.

3. The last herring smoked upon the coals before her, it was the only article of food she possessed; and no wonder her forlorn, desolate state brought up in her lone bosom all the anxieties of a mother, when she looked upon her children; and no wonder, destitute as she was, if she suffered the heart-swellings of despair to rise, even though she knew that He whose promise is to the widow, and to the orphan, cannot forget His word.

4. Providence had many years before taken away her eldest son, who went from his forest home to try his fortune on the high seas, since which she had heard no note or tidings of him; and more recently, by the hand of death, He had deprived her of the companion and staff of her earthly pilgrimage, in the person of her husband. Yet to this hour she had been upborne; she had not only been able to provide for her little flock, but had never lost an opportunity of ministering to the wants of the miserable and destitute.

5. The indolent may well bear with poverty, while the ability to gain sustenance remains. The individual who has but his own wants to supply, may suffer with fortitude the winter of want; his affections are not wounded, his heart is not wrung. The most desolate in populous cities may

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hope, for charity has not quite closed her hand and heart, and shut her eyes on misery. But the industrious mother of helpless and depending children,—far from the reach of human charity,—has none of these to console her. And such a one was the widow of the Pine Cottage; but as she bent over the fire, and took up the last scanty remnant of food to spread before her children, her spirits seemed to brighten up, as by some sudden impulse, and Cowper's beautiful lines came, uncalled, across her mind—

Judge not the Lord by feeble sense,
But trust him for his grace;
Behind a frowning Providence,
He hides a smiling face.

6. The smoked herring was scarcely laid upon the table, when a gentle rap at the door, and loud barking of a dog, attracted the attention of the family. The children flew to open it, and a weary traveler, in tattered garments, and apparently indifferent health, entered, and begged a lodging, and a mouthful of food; saying that it was now twenty-four hours since he had tasted bread. The widow's heart bled anew as under a fresh complication of distresses; for her sympathies lingered not around her fireside. She hesitated not even now; rest and share of all she had, she proffered to the stranger. "We shall not be forsaken," said she, "or suffer deeper for an act of charity."

7. The traveler drew near the board—but when he saw the scanty fare, he raised his eyes toward Heaven, with astonishment—"and is this *all* your store?" said he,—"and a share of this do you offer to one you know not? then never saw I *charity* before! but madam," said he, continuing, "do you not wrong your *children*, by giving a part of your last mouthful to a stranger?" "Ah," said the poor widow, and the tear-drops gushed into her eyes as she said it, "I have a boy,—a darling son somewhere on the face of the wide world, unless he be dead, and I only act toward yŏu, as I would that others should act toward hìm. God, who sent manna from heaven, can provide for us, as he did for Israel—and how should I this night offend him, if my son should be a wanderer, destitute as you, and he should have provided for him a home, even poor as this—were I to turn you unrelieved away."

8. The widow ended, and the stranger, springing from his seat, clasped her in his arms—"God indeed has provided

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your son a home—and has given him wealth to reward the goodness of his benefactress—my móther! Oh my mòther!" It was her long lost son, returned to her bosom from the Indies. He had chosen that disguise, that he might the more completely surprise his family; and never was surprise more perfect, or followed by a sweeter cup of joy.

9. The humble residence in the forest was exchanged for one, comfortable, and indeed beautiful, in the valley; and the widow lived long with her dutiful son, in the enjoyment of worldly plenty, and in the delightful employment of virtue; and at this day the passer-by is pointed to the willow, that spreads its branches above her grave.

QUESTIONS.—1. Describe the widow and her family. 2. What food had she? 3. What losses had she sustained? 4. What was her condition in comparison with that of other poor people? 5. Who came in, and what did he request? 6. Was his request granted? 7. What reason did she give for granting it? 8. Who did the stranger prove to be? 9. Relate the history of the family afterward.

Is this piece of a narrative or descriptive character? Why the falling inflection on the word *mother*, when repeated, eighth verse?

LESSON XXI.

SPELL AND DEFINE—1. Recoil', start back. 2. Diameter, the measure through any body. 3. Obstructs, hinders; blocks up, as a path. 4. Symp'toms, signs. 5. Delir'ium, disorder or derangement of the mind. 6. Detestable, extremely hateful. 7. Par'oxysm, a fit of high excitement. 8. Ghastly, horrible; death-like. 9. Yore, olden time. 10. Fatal, causing death. 11. Coya, the name of a very poisonous serpent.

The Venomous Worm.—J. RUSSELL.

——"Outvenoms all the worms of Nile."—*Shakspeare.*

1. WHO has not heard of the rattle-snake or copper-head? An unexpected sight of either of these reptiles, will make even the lords of creation recoil; but there is a species of worm, found in various parts of the country, which conveys a poison of a nature so deadly, that, compared with it, even the venom of the rattle-snake is harmless. To guard our readers against this foe of human kind, is the object of this lesson.

2. This worm varies much in size. It is frequently an inch in diameter, but, as it is rarely seen, except when coiled, its length can hardly be conjectured. It is of a dull leaden

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color, and generally lives near a spring or small stream of water, and bites the unfortunate people, who are in the *habit of going there to drink*. The brute creation it never molests. They avoid it with the same instinct that teaches the animals of Peru to shun the deadly coya.

3. Many of these reptiles have long infested our land, to the misery and destruction of many of our fellow citizens. I have, therefore, had frequent opportunities of being the melancholy spectator of the effects, produced by the subtle poison which this worm infuses.

4. The symptoms of its *bite* are terrible. The eyes of the patient become red and fiery, his tongue swells to an immoderate size, and obstructs his utterance; and delirium, of the most horrid character, quickly follows. Sometimes, in his madness, he attempts the destruction of his nearest friends.

5. If the sufferer has a family, his weeping wife and helpless infants are not unfrequently the objects of his frantic fury. In a word, he exhibits, to the life, all the detestable passions that rankle in the bosom of a savage; and, such is the *spell* in which his senses are locked, that, no sooner has the unhappy patient recovered from the paroxysm of insanity, occasioned by the bite, than he seeks out the *destroyer*, for the sole purpose of being *bitten again*.

6. I have seen a good old father, his locks as white as snow, his steps slow and trembling, beg in vain of his only son to quit the lurking place of the worm. My heart bled when he turned away; for I knew the fond hope, that his son would be the "staff of his declining years," had supported him through many a sorrow. Youths of America, would you know the name of this reptile? It is called the *Worm of the Still*.

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1. They tell me of the Egyptian asp,
The bite of which is death;
The victim yielding with a gasp
His hot and hurried breath.
The Egyptian queen, says history,
The reptile vile applied;
And in the arms of agony,
Victoriously died.

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2. They tell me that, in Italy,
There is a reptile dread,
The sting of which is agony,
And dooms the victim dead.
But it is said that music's sound
May soothe the poisoned part,
Yea, heal the galling, ghastly wound,
And save the sinking heart.

3. They tell me, too, of serpents vast,
That crawl on Afric's shore,
And swallow men—historians past
Tell us of one of yore :—
But there is yet one of a kind,
More fatal than the whole,
That stings the body and the mind ;
Yea, it devours the *soul.*

4. 'Tis found almost o'er all the earth,
Save Turkey's wide domains ;
And there, if e'er it had a birth,
'Tis kept in mercy's chains.
'Tis found in our own gardens gay,
In our own flowery fields ;
Devouring, every passing day,
Its thousands at its meals.

5. The poisonous venom withers youth,
Blasts character and health ;
All sink before it—hope and truth,
And comfort, joy, and wealth.
It is the author, too, of shame ;
And never fails to kill.
Reader, dost thou desire the name ?
The SERPENT OF THE STILL. *Milford Bard.*

QUESTIONS.—1. What is said to be more poisonous than the rattlesnake? 2. What is its size and color, and where is it found? 3. What are the symptoms of its bite? 4. What can you say of the Egyptian asp? 5. Of the reptile in Italy? 6. Of the serpents of Africa? 7. What one more fatal than these? 8. Where is it found? 9. What are the effects of its poison? 10. What is its name?

What emphatic sentences in this lesson? Is there any difference in the degree of emphasis which they require, and how is it signified? (Les. VIII. Note I.) What do the apostrophes, found in the fourth verse of the second part, denote? (See Spelling Book, page 158.)

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Lesson XXII.

Spell and Define.—1. Supernatural, beyond what is natural; miraculous. 2. Impudent, without shame; wanting modesty. 3. Deceas'ed, dead. 4. Adopted, taken as one's own. 5. Ungrateful, not thankful. 6. Incur'red, made one's self subject to. 7. Vig'ils, watches; forbearance of sleep.

Note.—The dash at the end of a remark, denotes that the speaker is interrupted by the one with whom he is conversing.

Mrs. Credulous and the Fortune-Teller.—Anon.

Mrs. Credulous. Are you the fortune-teller, sir, that knows every thing?

Fortune-Teller. I sometimes consult futurity, madam, but I make no pretensions to any supernatural knowledge.

Mrs. C. Ayè, so *you* say; but every body else says you know every thing; and I have come all the way from Boston to consult you, for you must know I have met with a dreadful loss.

F. T. We are liable to losses in this world, mádam.

Mrs. C. Yès, and I have had my share of them, though I shall be only fifty, come Thanksgiving.

F. T. You must have learned to bear misfortunes with fortitude, by this time.

Mrs. C. I don't know how that is, though my dear husband, rest his soul, used to say, "Molly, you are as patient as Jōb, though you never had any children to lose as he had."

F. T. Job was a model of patience, madam, and few could lose their all with so much resignation.

Mrs. C. Ah, sír, that is too trùe, for even the small loss *I* have suffered, overwhelms me.

F. T. The loss of property, madam, comes home to the bosom of the best of us.

Mrs. C. Yes, sìr; and when the thing lost can not be replaced, it is doubly distressing. When my poor, good man, on our wedding day, gave me the ring, "Keep it, Molly," said he, "till you diè, for my sake." And now, that I should have lost it, after keeping it thirty years, and locking it up so carefully all the time, as I did—

F. T. We cannot be too careful in this world, madam; our best friends often deceive us.

Mrs. C. True, sir, true—but who would have thought that the child I took, as it were, out of the street, and brought

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up as my own, could have been guilty of such ingratitude? She never would have touched what was not her own, if her vagabond lover had not put her up to it.

F. T. Ah, madam, ingratitude is the basest of all crimes.

Mrs. C. Yes, but to think that the impudent creature should deny she took it, when I saw it in the possession of that wretch myself.

F. T. Impudence, madam, usually accompanies crime But my time is precious, and the star that rules your destiny will set, and your fate be involved in darkness, unless I proceed to business immediately. The stars inform me, madam, that you are a widow.

Mrs. C. La! sir, was you acquainted with my deceased husband?

F. T. No. madam, we do not receive our knowledge by such means. Thy name is Mary, and thy dwelling place is Boston.

Mrs. C. Some spirit must have told you this, for certain.

F. T. This is not all, madam. You were married at the age of twenty years, and were the sole heir of your deceased husband.

Mrs. C. I perceive, sir, you know every thing.

F. T. Madam, I can not help knowing what I do know; I must therefore inform you that your adopted daughter, in the dead of night—

Mrs. C. No, sir, it was in the day-time.

F. T. Do not interrupt me, madam. In the dead of night, your adopted daughter planned the robbery which deprived you of your wedding-ring.

Mrs. C. No earthly being could have told you this, for I never let my right hand know that I possessed it, lest some evil should happen to it.

F. T. Hear me, madam, you have come all this distance to consult the fates, and find your ring.

Mrs. C. You have guessed my intention exactly, sir.

F. T. Guessed! madam. I *know* this is your object; and I know, moreover, that your ungrateful daughter has incurred your displeasure, by receiving the addresses of a worthless man.

Mrs. C. Every word is gospel truth.

F. T. This man has persuaded your daughter—

Mrs. C. I knew he did, I told her so. But, good sir, can you tell me who has the ring?

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F. T. This young man has it.

Mrs. C. But he denies it, sir.

F. T. No matter, madam, he has it.

Mrs. C. But how shall I obtain it again?

F. T. The law points out the way, madam—it is *my* business to point out the rogue—you must catch him.

Mrs. C. You are right, sir—and if there is law to be had, I will spend every cent I own, but I will have it. I knew he was the robber, and I thank you for the information. [*Going.*]

F. T. But thanks, madam, will not pay for all my nightly vigils, consultations, and calculations.

Mrs. C. O, right, sir. I forgot to pay you. What am I indebted to you?

F. T. Only five dollars, madam.

Mrs. C. [*Handing him the money.*] There it is, sir. I would have paid twenty rather than not have found the ring.

F. T. I never take but five, madam. Farewell, madam, your friend is at the door with your chaise.

[*He leaves the room.*]

[*Enter, Friend.*]

Friend. Well, Mary, what does the fortune-teller say?

Mrs. C. O, he told me I was a widow, and lived in Boston, and had an adopted daughter—and—

Friend. But you knew all this before, did you not?

Mrs. C. Yes; but how should *he* know it? He told me, too, that I had lost a ring,—

Friend. Did he tell you where to find it?

Mrs. C. O yes! he says that fellow has it, and I must go to law and get it, if he will not give it up. What do you think of that?

Friend. It is precisely what any fool could have told you. But how much did you pay for this precious information.

Mrs. C. Only five dollars.

Friend. How much was the ring worth?

Mrs. C. Why two dollars, at least.

Friend. Then you have paid ten dollars for a chaise to bring you here, five dollars for the information that you had already, and all this to gain possession of a ring not worth one quarter of the expense!

Mrs. C. O, the rascal! how he has cheated me. I will go to the world's end but I will be revenged.

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Friend. You had better go home, and say nothing about it, for every effort to recover your money, will only expose your folly.

QUESTIONS.—1. What did the fortune-teller first tell Mrs. C. that the stars informed him? 2. What did he next tell her? 3. How had he learned all this? 4. What had she said, from which he knew that she was married at twenty, and the sole heir of her husband? 5. How did he know what she had lost, and who had taken it? 6. How did he know that her adopted daughter had incurred her displeasure? 7. How was she told she must get her ring? 8. What did she pay the fortune-teller? 9. How much for her chaise? 10. What was her ring worth? 11. Was she a bright dame?

Is the first question direct or indirect? What inflection has its answer, and why? (Rule II. Note II.) What tones of voice should be assumed in order to personate the different individuals, introduced in this dialogue? Should the voice fall at the dash, when it is used to denote an interruption? Why is *you* emphatic, third paragraph? (Les. VIII. Note VIII.) Can you account for the different inflections as marked on *sir?* Why has the second word, *guessed*, the rising inflection as marked?

LESSON XXIII.

SPELL AND DEFINE—1. Or'deal, a severe trial; a test. 2. Inclination, a leaning of the mind or will to some object. 3. Pre'cincts, limits or bounds. 4. Sanctify, to cleanse; *literally*, to make holy. 5. Divorced, separated. 6. Brood, to remain in anxious thought. 7. Portals, doors. 8. Pensive, thoughtful. 9. Extinguishes, puts out, or destroys. 10. Compunc'tious, causing pain on account of offenses. 11. Instinct'ive, acting without reasoning. 12. Fu'tile, worthless; trifling.

Sorrow for the Dead.—W. IRVING.

1. THE grave is the ordeal of true affection. It is there that the divine passion of the soul, manifests its superiority to the instinctive impulse of mere animal attachment. The latter must be continually refreshed, and kept alive by the presence of its object; but the love that is seated in the soul can live on long remembrance.

2. The mere inclinations of sense, languish, and decline with the charms which excited them, and turn with disgust from the dismal precincts of the tomb; but it is thence that truly spiritual affection rises, purified from every sensual desire, and returns, like a holy flame, to illumine and sanctify the heart of the survivor.

3. The sorrow for the dead is the only sorrow, from which we refuse to be divorced. Every other wound we seek to heal, every other affliction to forget, but this wound we con-

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sider it a duty to keep open,—this affliction we cherish and brood over in solitude.

4. Where is the mother that would willingly forget the infant that perished like a blossom from her arms, though every recollection is a pang? Where is the child that would forget the most tender of parents, though to remember, be but to lament? Who, even in the hour of agony, would forget the friend over whom he mourns? Who, even when the tomb is closing over her he most loved,—when he feels his heart, as it were, crushed in the closing of its portals,—would accept of the consolation that must be brought by forgetfulness?

5. Nò; the love that survives the tomb, is one of the noblest attributes of the soul. If if has its woes, it has likewise its delights; and, when the overwhelming burst of grief is calmed into the gentle tear of recollection,—when the sudden anguish, and the convulsive agony over the present ruins of all that we most loved, are softened away into pensive meditation on all that it was in the days of its loveliness, who would root out such a sorrow from the heart? Though it may sometimes throw a passing cloud over the brightest hours of gayety, or spread a deeper sadness over the hour of gloom, yet who would exchange it, even for the song of pleasure, or the burst of revelry?

6. Nò; there is a voice from the tomb, sweeter than song. There is a remembrance of the dead, to which we turn, even from the charms of the living. Oh, the gráve! the gràve! it buries every error, covers every defect, extinguishes every resentment! From its peaceful bosom, spring none but fond regrets, and tender recollections. Who can look down upon the grave, even of an enemy, and not feel a compunctious throb, that he should ever have warred with the poor handful of earth, that lies moldering before him?

7. Aye, go to the grave of buried love, and there meditate; there settle the account with thy conscience, for every past endearment, unregarded, of that departed being, who can never, never, never return to be soothed by thy contrition! If thou art a child, and hast ever added a sorrow to the soul, or a furrow to the silvered brow of an affectionate parent,—if thou art a husband, and hast ever caused the fond bosom that ventured its happiness in thy arms, to doubt one moment of thy kindness, or thy truth,—if thou art a friend, and hast ever wronged in thought, word, or deed, the spirit

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that generously confided in thee,—if thou art a lover, and hast ever given one unmerited pang to that true heart which now lies cold and still beneath thy feet, then be sure that every unkind look, every ungracious word, every ungentle action, will come thronging back upon thy memory, and knocking dolefully at thy soul,—then be sure that thou wilt lie down sorrowing and repentant on the grave, and utter the unheard groan, and pour the unavailing tear,—more deep, more bitter, because unheard and unavailing.

8. Then weave thy chaplet of flowers, and strew the beauties of nature about the grave; console thy broken spirit, if thou canst, with these tender yet futile *tributes* of regret; but take warning by the bitterness of this thy contrite affliction over the dead, and henceforth be more faithful and affectionate in the discharge of thy duties to the living.

QUESTIONS.—1. What is said of the grave? 2. Of the sorrow for the dead? 3. What of it in a mother? 4. A child? 5. A husband? 6. What is said of the grave of an enemy? 7. Of the grave of buried love? 8. What may we do in vain at the graves of our friends whom we have wronged? 9. To whom should our sorrow teach us to be more faithful?

What inflection do the questions in the fourth verse require? (Rule II. Les. IV.) What inflection prevails in the seventh verse? How will you account for the change of inflection, on the repetition of *grave*, sixth verse? What can you say of the emphasis on the repetition of *never*, seventh verse? (Les. VIII. Note VI.)

LESSON XXIV.

SPELL AND DEFINE—1. Soliloquy, a talking to one's self. 2. Circumscribed, limited; confined. 3. Benighted, involved in darkness. 4. Vitality, the principle of life, or of animation. 5. Dye, stain; color. 6. Enamel, to form a smooth, glossy surface. 7. Approximation, a drawing near; an approach. 8. Cogitation, the act of thinking; thought. 9. Volition, the act of willing, or of determining a choice. 10. Metaphysical, pertaining to the science of mind.

Contrasted Soliloquies.—JANE TAYLOR.

1. "ALAS!" exclaimed a silver-headed sage, "how narrow is the utmost extent of human science!—how circumscribed the sphere of intellectual exertion! I have spent my life in acquiring knowledge; but how little do I know. The farther I attempt to penetrate the secrets of nature, the more I am bewildered and benighted. Beyond a certain limit, all is but confusion or conjecture; so that the advan-

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tage of the learned over the ignorant, consists greatly in having ascertained how little is to be known.

2. "It is true that I can measure the sun, and compute the distances of the planets; I can calculate their periodical movements, and even ascertain the laws by which they perform their sublime revolutions; but with regard to their construction, and the beings which inhabit them, what do I know more than the clown?

3. "Delighting to examine the economy of nature in our own world, I have analyzed the elements; and have given names to their component parts. And yet, should I not be as much at a loss to explain the burning of fire, or to account for the liquid quality of water, as the vulgar, who use and enjoy them without thought or examination?

4. "I remark that all bodies, unsupported, fall to the ground; and I am taught to account for this by the law of gravitation. But what have I gained here more than a term? Does it convey to my mind any idea of the nature of that mysterious and invisible chain which draws all things to a common center? I observe the effect, I give a name to the cause; but can I explain or comprehend it?

5. "Pursuing the track of the naturalist, I have learned to distinguish the *animal, vegetable*, and *mineral* kingdoms; and to divide these into their distinct tribes and families; but can I tell, after all this toil, whence a single blade of grass derives its vitality? Could the most minute researches enable me to discover the exquisite pencil, that paints and fringes the flowers of the field? Have I ever detected the secret, that gives their brilliant dye to the ruby and the emerald, or the art that enamels the delicate shell?

6. "I observe the sagacity of animals; I call it *instinct*, and speculate upon its various degrees of approximation to the reason of man. But, after all, I know as little of the cogitations of the brute, as he does of mine. When I see a flight of birds overhead, performing their evolutions, or steering their course to some distant settlement, their signals and cries are as unintelligible to me, as are the learned languages to the unlettered rustic; I understand as little of their policy and laws, as they do of Blackstone's Commentaries.

7. "But leaving the material creation, my thoughts have often ascended to loftier subjects, and indulged in *metaphysical* speculation. And here, while I easily perceive in myself the two distinct qualities of matter and mind, I am baffled

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in every attempt to comprehend their mutual dependence and mysterious connection. When my hand moves in obedience to my will, have I the most distant conception of the manner, in which the volition is either communicated or understood? Thus, in the exercise of one of the most simple and ordinary actions, I am perplexed and confounded, if I attempt to account for it.

8. "Again, how many years of my life were devoted to the acquisition of those *languages*, by the means of which I might explore the records of remote ages, and become familiar with the learning and literature of other times! And what have I gathered from these, but the mortifying fact, that man has ever been struggling with his own impotence, and vainly endeavoring to overleap the bounds which limit his anxious inquiries?

9. "Alas! then, what have I gained by my laborious researches, but a humbling conviction of my weakness and ignorance? How little has man, at his best estate, of which to boast! What folly in him to glory in his contracted power, or to value himself upon his imperfect acquisitions!"

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10. "Well," exclaimed a young lady, just returned from school, "my education is at last finished!—indeed it would be strange, if, after five years' hard application, any thing were left incomplete. Happily, *that* is all over now; and I have nothing to do, but to exercise my various accomplishments.

11. "Let me see! As to *French*, I am complete mistress of that, and speak it, if possible, with more fluency than English. *Italian* I can read with ease, and pronounce very well; as well, at least, as any of my friends; and that is all one need wish for in Italian. *Music* I have learned till I am perfectly sick of it. But, now that we have a grand piano, it will be delightful to play when we have company; I must still continue to practice, a little;—the only thing, I think that I need now to improve myself in. And then there are my Italian songs! which every body allows I sing with taste; and as it is what so few people can pretend to, I am particularly glad that I can.

12. "My *drawings* are universally admired,—especially the shells and flowers, which are beautiful, certainly: besides this, I have a decided taste in all kinds of fancy ornaments. And then my *dancing* and *waltzing*,—in which our master

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himself owned that he could take me no farther—just the figure for it, certainly; it would be unpardonable if I did not excel.

13. "As to *common* things, *geography* and *history*, and *poetry* and *philosophy*,—thank my stars, I have got through them all! so that I may consider myself not only perfectly accomplished, but also thoroughly well informed. Well, to be sure, how much I have fagged through!—the only wonder is, that one head can contain it all!"

QUESTIONS.—1. What soliloquies are here contrasted? 2. What is the substance of the old man's soliloquy? 3. What of the young lady's? 4. What feeling is manifested by the old man in view of his attainments? 5. What by the young lady? 6. Which reasons the most correctly?

With what different tones of voice should these two soliloquies be read? What different inflections at the end of the second and third verses, and why? What at the questions in the fourth verse? What inflection prevails in the fifth verse? What words in the last verse are sometimes wrongly articulated?

LESSON XXV.

SPELL AND DEFINE—1. Pharisees, a sect of the Jews who considered themselves, by the observance of certain rites, more righteous than others. 2. Disciples, learners, or followers. 3. Meat, any kind of food; *literally*, flesh. 4. Salvation, the redemption of mankind. 5 Bards, poets. 6. Patriarch, Jacob—*literally*, a father considered as a ruler.

Christ talketh with the Woman of Samaria.—BIBLE.

1. WHEN therefore the Lord knew how the Pharisees had heard that Jesus made and baptized more disciples than John,—though Jesus himself baptized not, but his disciples,—he left Judea, and departed again into Galilee. And he must needs go through Samaria. Then cometh he to the city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son, Joseph. Now Jacob's well was there. Jesus, therefore, being wearied with his journey, sat thus on the well; and it was about the sixth hour.

2. There cometh a woman of Samaria to draw water. Jesus saith unto her, Give me to drink. For his disciples were gone away into the city to buy meat. Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria?—for the Jews have no dealings with the Samaritans. Jesus

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answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink, thou wouldest have asked of him, and he would have given thee living water.

3. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep; from whence then *hast* thou that living water? Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle? Jesus answered and said unto her, Whosoever drinketh of *this* water, shall thirst again: but whosoever drinketh of the water that *I* shall give him, shall never thirst; but the water that I shall give him, shall be in him a well of water, springing up into everlasting life.

4. The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw. Jesus saith unto her, Go call thy husband, and come hither. The woman answered and said, I have no husband. Jesus saith unto her, Thou hast well said, I have no husband; for thou hast had five husbands, and he whom thou now hast, is not thy husband;—in that saidst thou truly. The woman saith unto him, Sir, I perceive that thou art a prophet. Our fathers worshiped in this mountain, and ye say that in Jerusalem is the place where men ought to worship.

5. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall neither in this mountain, nor yet at Jerusalem, worship the Father. Ye worship, ye know not what: we know what we worship, for salvation is of the Jews. But the hour cometh, and *now* is, when the true worshipers shall worship the Father in spirit and in truth,—for the Father seeketh such to worship him. God is a Spirit; and they that worship him must worship him in spirit, and in truth. The woman saith unto him, I know that Messias cometh, which is called Christ; when *he* is come, he will tell us all things. Jesus saith unto her, I that speak unto thee am he.

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1. O THOU, to whom, in ancient time,
The lyre of Hebrew bards was strung,
Whom kings adored in song sublime,
And prophets praised with glowing tongue,—

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2. Not now, on Zion's hight alone,
Thy favored worshiper may dwell,
Nor where, at sultry noon, thy Son
Sat, weary, by the Patriarch's well.

3. From every place below the skies,
The grateful song, the fervent prayer—
The incense of the heart—may rise
To Heaven, and find acceptance there.

J. PIERPONT.

QUESTIONS.—1. Who was the Lord, and who, John, spoken of in the first verse? 2. Where did Jesus go? 3. What did he ask of the woman? 4. How was she surprised? 5. What conversation followed? 6. What was said in regard to her husband? 7. Whom did she consider Jesus to be? 8. How should God be worshiped? 9. What is meant by *sixth hour*, close of the first verse? Ans. Twelve o'clock, or noon, since the Jews began to reckon their time at six o'clock.

When different persons are introduced as speaking, how are their remarks to be read? How do you account for the capitals, used after the comma at some places in this lesson? What inflection is to be made before these quotations? (Rule IV. Rem. 2.) What do the Italic words denote? Are they the same as in the Bible? What do those in the Bible denote? What inflection prevails in the second part, and what Rule for the same?

LESSON XXVI.

SPELL AND DEFINE—1. Wends, goes. 2. Exile, (eg'zile), one banished. 3. Novelty, newness. 4. Rig'id, severely strict; stiff. 5. Har'assed, vexed with care. 6. Fa'bled, feigned; false. 7. Baseless, without foundation. 8. Wary, timorously careful. 9. Envious, harboring envy, or grudge, on account of another's prosperity. 10. Delusions, false appearances calculated to deceive. 11. Pilgrimage, a long journey, *particularly* to some place deemed sacred. 12. Betray'ed, delivered up in breach of trust; made known.

Remembrance.—SOUTHEY.

"The remembrance of youth is a sigh."

1. MAN hath a weary pilgrimage,
As through the world he wends;
On every stage from youth to age,
Still discontent attends;
With heaviness he casts his eye
Upon the road before,
And still remembers with a sigh,
The days that are no more.

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2. To school the little exile goes,
Torn from his mother's arms,—
What then shall soothe his earliest woes,
When novelty hath lost its charms?
Condemn'd to suffer through the day,
Restraints which no rewards repay,
And cares where love has no concern,
Hope lengthens as she counts the hours,
Before his wish'd return.
From hard control and grievous rules,
The rigid discipline of schools,
In thought he loves to roam;
And tears will struggle in his eye,
While he remembers with a sigh,
The comforts of his home.

3. Youth comes; the toils and cares of life,
Torment the restless mind;
Where shall the tired and harassed heart
Its consolation find?
Then is not Youth, as Fancy tells,
Life's summer prime of jóy?
Ah nò! for hopes too long delayed,
And feelings blasted or betrayed,
Its fabled bliss destroy;
And Youth remembers with a sigh,
The careless days of Infancy.

4. Maturer Manhood now arrives,
And other thoughts come on;
But with the baseless hopes of Youth,
Its generous warmth is gone;
Cold, calculating cares succeed,
The timid thought, the wary deed,
The dull realities of truth;
Back on the past he turns his eye,
Remembering, with an envious sigh,
The happy dreams of Youth.

5. So reaches he the latter stage
Of this our mortal pilgrimage,
With feeble step and slow;
New ills that latter stage await,
And old Experience learns too late,
That all is vanity below.

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Life's vain delusions are gone by;
Its idle hopes are o'er;
Yet Age remembers with a sigh,
The days that are no more.

QUESTIONS.—1. Are we ever satisfied with our present state? 2. How does man regard the future? 3. How the past? 4. What cares and troubles attend the school boy? 5. What Youth? 6. What Manhood? 7. What attends old age? 8. How do they all remember the past? 9. What does old experience learn too late?

What have the lines of English poetry generally? (Les. XII. 2.) Does the metrical accent occur regularly in this poetry? What causes the accent in the last line of the third verse to vary from that in the preceding line? (Les. XII. 3.) What that in the second line, fifth verse? Why do *Youth*, *Fancy*, *Age*, etc. begin with capitals? Does the final pause occur at the end of every line in this poetry?

LESSON XXVII.

SPELL AND DEFINE—1. Perch, to light or settle down in order to rest. 2. Penance, voluntary suffering for one's faults. 3. (Upper deep, the sky.) 4. Lays, songs. 5. Dome. *literally*, a house; *here means*, the arch of the sky. 6. Consecrated, set apart for any service, as of God. 7. Soar, to fly up very high. 8. Air'y, belonging to air; high in air. 9. Gem, to adorn as with gems, or precious stones.

The Winged Worshipers.—C. SPRAGUE.

[Addressed to two swallows that flew into church during divine service.]

1. GAY, guiltless pair,
What seek ye from the fields of heaven?
Ye have no need of prayer;—
Ye have no sins to be forgiven.

2. Why perch ye here,
Where mortals to their Maker bend?
Can your pure spirits fear
The God ye never could offend?

3. Ye never knew
The crimes, for which we come to weep:
Penance is not for you,
Blessed wanderers of the upper deep.

4. To you 'tis given
To wake sweet nature's untaught lays;
Beneath the arch of heaven,
To chirp away a life of praise.

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5. Then spread each wing,
Far, far above, o'er lakes and lands,
And join the choirs that sing
In yon blue dome, not reared with hands.

6. Or, if ye stay
To note the consecrated hour,
Teach me the airy way,
And let me try your envied power.

7. Above the crowd,
On upward wings could I but fly,
I'd bathe in yon bright cloud,
And seek the stars that gem the sky.

8. 'Twere heaven indeed,
Through fields of trackless light to soar,
On nature's charms to feed,
And nature's own great God adore.

QUESTIONS.—1. What are addressed in this lesson? 2. Where had they come? 3. What does the writer command them? 4. What would he fain do? 5. What would be regarded a heaven by the writer, last verse?

What inflection at *pair*, first verse? What inflection do commands require? (Rule VII. Les. VI.) Which lines in this poetry have the *cesural* pause, and which not? Between which words in the second and fourth lines of the first verse does it occur? What inflection has the question, first verse? In what respect do the questions, second verse, differ, and what Rules for their inflections? What example of antithetic emphasis, third verse? Why the rising inflection on *deep*, third verse? (Rule IV. Note I.) Point out the different uses of the apostrophes in the fourth, fifth, seventh, and eighth verses. Which has the more intense degree of emphasis the first or second *far*, fifth verse?

LESSON XXVIII.

SPELL AND DEFINE—1. Ricks, large heaps or piles of hay or grain, in the fields; stacks. 2. Exhales', sends out; emits. 3. But'tress, a wall built to support another on the outside; a prop. 4. Bleached, made white. 5. Hospitals, houses for the reception of the sick, infirm, and helpless persons. 6. Rapine, (rap'in) the act of plundering. 7. Stanch, to stop the flowing of blood. 8. De crep'it, broken down with age.

Contrast between Peace and War.—ATHENEUM.

PEACE.

1. LOVELY art thou, O Péace! and lovely are thy children, and lovely are the prints of thy footsteps in the green val-

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leys. Blue wreaths of smoke ascend through the trees, and betray the half-hidden cottage; the eye contemplates well-thatched ricks, and barns, bursting with plenty: the peasant laughs at the approach of winter.

2. White houses peep through the trees; cattle stand cooling in the pool; the casement of the farm-house is covered with jasmine and honey-suckle; the stately green-house exhales the perfume of summer climates. Children climb the green mound of the rampart, and ivy holds together the half-demolished buttress. The old men sit at their doors; the gossip leans over her courter. The house wife's stores of bleached linen, whiter than snow, are laid up with fragrant herbs; they are the pride of the matron, the toil of many a winter's night.

3. The wares of the merchant are spread abroad in the shops, or stored in the high-piled warehouses; the labor of each profits all; the inhabitants of the north drink the fragrant herb of China; the peasant's child wears the webs of Hindostan. The lame, the blind, and the aged, repose in hospitals; the rich, softened by prosperity, pity the poor; the poor, disciplined into order, respect the rich. Justice is dispensed to all. Law sits steadily on her throne, and the sword is her servant.

WAR.

4. They have rushed through like a hurricane; like an army of locusts they have devoured the earth; the war has fallen like a water spout, and deluged the land with blood. The smoke rises not through the trees, for the honors of the grove are fallen; and the hearth of the cottager is cold; but it rises from villages, burned with fire, and from warm ruins, spread over the now naked plain.

5. The ear is filled with the confused bellowing of oxen, and sad bleating of over-driven sheep; they are swept from their peaceful plains; with shouting and goading are they driven away; the peasant folds his arms, and resigns his faithful fellow-laborers. The farmer weeps over his barns, consumed by fire, and his demolished roof, and anticipates the driving of the winter snows.

6. On that rising ground, where the green turf looks black with fire, yesterday stood a noble mansion; the owner had said in his heart, here will I spend the evening of my days, and enjoy the fruit of my years of toil; my name shall

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descend with mine inheritance, and my children's children shall sport under the trees which I have planted. The fruit of his years of toil, is swept away in a moment—wasted, not enjoyed; and the evening of his days is left desolate.

7. The temples are profaned; the soldier's curse resounds in the house of God; the marble pavement is trampled by iron hóofs; horses neigh beside the altar. Law and order are forgotten; violence and rapine are abróad; the golden cords of society are loosed. Here are the shrieks of woe and the cry of anguish; and there is suppressed indignation, bursting the heart with silent despair.

8. The groans of the wounded are in the hospitals, and by the road side, and in every thicket; and the housewife's web, whiter than snow, is scarcely sufficient to stanch the blood of her husband and children. Look at that youth, the first-born of her strength; yesterday he bounded as the roe-buck; was glowing as the summer fruits; active in sports, strong to labor; he has passed in one moment from youth to age; his comeliness is departed; helplessness is his portion for the days of future years. He is more decrepit than his grandsire, on whose head are the snows of eighty winters; but those were the snows of nature; this is the desolation of man.

9. Every thing unholy and unclean comes abroad from its lurking-place, and deeds of darkness are done beneath the eye of day. The villagers no longer start at horrible sights; the soothing rites of burial are denied, and human bones are tossed by human hands. No one careth for another; every one, hardened by misery, careth for himself alone. Lo, these are what God has set before thee; child of reason! unto which does thine heart incline?

QUESTIONS.—1. How is peace described? 2. Mention some of the benefits resulting from peace. 3. What is meant by 'the herb of China,' and the 'web of Hindostan?' 4. How is war described? 5. What are some of the evil effects of war? 6. What is said of the owner of the noble mansion? 7. What of the temples of God? 8. What of the youth? 9. How will you answer the question proposed in the last verse?

Why the rising inflection at *peace*, first verse? With what tones of voice should the different parts of this piece be read? What Rule is there for the rising inflection on *hoofs* and *abroad*, seventh verse? What inflection occurs generally at the semicolons in this lesson? How are *children*, *respect*, *evening*, *violence*, *locusts*, often erroneously pronounced? Is the last question direct or indirect?

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Lesson XXIX.

Spell and Define—1. Impair, to lessen; to make worse. 2. Me'liorates, makes better. 3. Originally, at first. 4. Reverse', the direct opposite. 5. Portrait, picture, or painting of a person. 6. Climate, a portion of the earth considered on account of its weather. 7. Conta'gion, *literally*, a touch; a disease to which we are liable, whenever exposed to those affected with it. 8. Broom, a plant growing somewhat like brakes; a brush with a long handle. 9. Heath, land overgrown with heath; a desolate plant. 10. Common, public ground; land unoccupied on account of its worthlessness. 11. Railing, bitter reproach. 12. Raillery, harmless ridicule. 13. Vapors, a disease of nervous debility, in which imaginary evils appear as real.

Arach'ne and Melissa, or The Art of Happiness.—Harris.

1. Almost every object that attracts our notice, has its bright and its dark side. He who habituates himself to look at the displeasing side, will sour his disposition, and, consequently, impair his happiness; while he who constantly beholds it on the bright side, insensibly meliorates his temper, and, in consequence of it, improves his own happiness, and the happiness of all about him.

2. Arachne and Melissa are two friends. They are both of them women in years, and alike in birth, fortune, education, and accomplishments. They were originally alike in temper too; but, by different management, are grown the reverse of each other. Arachne has accustomed herself to look only on the *dark* side of every object. If a new poem makes its appearance with a thousand brilliancies, and but one or two blemishes, she slightly skims over the passages that should give her pleasure, and dwells upon those only that fill her with dislike. If you show her a very excellent portrait, she looks at some part of the drapery which has been neglected, or to a hand or finger which has been left unfinished.

3. Her garden is a very beautiful one, and kept with great neatness and elegancy; but, if you take a walk with her in it, she talks to you of nothing but blights and storms,—of snails and caterpillars, and how impossible it is to keep it from the litter of falling leaves. If you sit down in one of her temples, to enjoy a delightful prospect, she observes to you that there is too much wood, or too little water; that the day is too sunny, or too gloomy; that it is sultry, or windy; and finishes with a long harangue upon the wretchedness of our climate. When you return with her to the

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company, in hope of a little cheerful conversation, she casts a gloom over all, by giving you the history of her own bad health, or of some melancholy accident that has befallen one of her daughter's children. Thus she insensibly sinks her own spirits, and the spirits of all around her; and at last discovers, she knows not why, that her friends are grave.

4. Melissa is the reverse of all this. By constantly habituating herself to look only on the *bright* side of objects, she preserves a perpetual cheerfulness in herself, which, by a kind of happy contagion, she communicates to all about her. If any misfortune has befallen her, she considers it might have been worse, and is thankful to Providence for an escape. She rejoices in solitude, as it gives her an opportunity of knowing herself; and in society, because she can communicate the happiness she enjoys.

5. She opposes every man's virtues to his failings, and can find out something to cherish and applaud in the very worst of her acquaintances. She opens every book with a desire to be entertained or instructed, and therefore seldom fails of securing her object. Walk with her, though it be on a heath or a common, and she will discover numberless beauties, unobserved before, in the hills, the dales, the brooms, brakes, and the variegated flowers of weeds and poppies.

6. She enjoys every change of weather and of season, as bringing with it something of health or convenience. In conversation, it is a rule with her, never to start a subject that leads to any thing gloomy or disagreeable. You therefore never hear her repeating her own grievances, or those of her neighbors, or, what is worst of all, their faults and imperfections. If any thing of the latter kind be mentioned in her hearing, she has the address to turn it into entertainment, by changing the most odious railing into a pleasant raillery. Thus, Melissa, like the bee, gathers honey from every wēed; while Arachne, like the spider, sucks poison from the fairest flōwers. The consequence is, that of two tempers, once very nearly allied, the one is ever sour and dissatisfied, the other, always gay and cheerful; the one spreads a universal gloom, the other, a continual sunshine.

7. There is nothing more worthy of our attention, than this art of happiness. In conversation, as well as life, happiness very often depends upon the slightest incidents. The taking notice of the badness of the weather, a north-east wind, the approach of winter, or any trifling circumstance

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of the disagreeable kind, will insensibly rob a whole company of its good humor, and fling every member of it into the vapors. If, therefore, we would be happy in ourselves, and are desirous of communicating that happiness to all about us, these trifling matters of conversation ought carefully to be attended to.

8. The brightness of the sky, the lengthening of the day, the increasing verdure of the spring, the arrival of any little piece of good news, or whatever carries with it the most distant glimpse of joy, will frequently be the parent of a social and happy conversation. Good manners exact from us this regard to our company. The clown may repine at the sunshine that ripens the harvest, because his turneps are burnt up by it; but the man of refinement will extract pleasure from the thunder storm, to which he is exposed, by remarking on the plenty and refreshment which may be expected from the succeeding shower.

9. Thus does politeness, as well as good sense, direct us to look at every object on the bright side; and, by thus acting, we cherish and improve both. By this practice it is, that Melissa is become the wisest and best of women living; and by this practice, may every person arrive at that agreeableness of temper, of which the natural and never failing fruit is happiness.

QUESTIONS.—1. What has almost every object? 2. How may we diminish or improve our happiness? 3. What was the character of Arachne? 4. How did she regard a poem? 5. A portrait? 6. Her garden? 7. The weather? 8. What was Melissa's character? 9. How did *she* view different objects? 10. To what is each compared? 11. What may afford us happiness?

On what principle are *bright* and *dark* emphatic, first verse? (Les. VIII. Note VIII.) On what principle are the inflections marked in the third verse? (Rule III. Les. IV.) With what inflection is the first part of the eighth verse to be read? (Rule IV. Les. V.)

LESSON XXX.

SPELL AND DEFINE—1. Exhala'tion, that which rises in the form of vapor. 2. Dulcet, sweet to the ear; harmonious. 3. Sym'phony, harmony of sounds. 4. Imperial, pertaining to an emperor; royal. 5. Disport', to amuse or divert. 6. Elys'ian, yielding the highest pleasure; very delightful. 7. Her'o-ism, distinguished bravery; courage. 8. Voup'tuaries, persons who gratify their appetites, or indulge in sensual pleasures. 9. Manual, done by the hand. 10. Coveted, greatly desired or

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wished for. 11. Heritage, that which is received by descent from an ancestor. 12. Feudal, pertaining to feuds or fees. 13. Serfs, servants or slaves employed in husbandry. 14. Oppro'brium, reproach. 15. Din'gy, soiled; dusty. 16. Her'aldic, pertaining to heralds. 17. Im'be cile, destitute of strength; weak. 18. Or'di nance, a rule; a law.

Nobility of Labor.—O. DEWEY.

1. WHY, in the great scale of things, is labor ordained for us? Easily, had it so pleased the great Ordainer, might it have been dispensed with. The world itself might have been a mighty machinery for producing all that man wants. Houses might have risen like an exhalation,

> "With the sound
> Of dulcet symphonies, and voices sweet,
> Built like a temple."

Gorgeous furniture might have been placed in them, and soft couches and luxurious banquets spread, by hands unseen; and man, clothed with fabrics of nature's weaving, rather than with imperial purple, might have been sent to disport himself in those Elysian palaces.

2. "Fair scene!" I imagine you are saying: "fortunate for us had it been the scene ordained for human life!" But where then had been human energy, perseverance, patience, virtue, heroism? Cut off labor with one blow from the world, and mankind had sunk to a crowd of Asiatic voluptuaries.

3. No—it had not been fortunate! Better that the earth be given to man as a dark mass, whereupon to labor. Better that rude and unsightly materials be provided in the ore-bed, and in the forest, for him to fashion in splendor and beauty. Better I say, not because of that splendor and beauty, but because the act of creating them, is better than the things themselves; because exertion is nobler than enjoyment; because the laborer is greater and more worthy of honor than the idler.

4. I call upon those whom I address, to stand up for the nobility of labor. It is Heaven's great ordinance for human improvement. Let not the great ordinance be broken down. What do I say? It is broken down; and it has been broken down for ages. Let it then be built again; here, if anywhere, on the shores of a new world—of a new civilization.

5. But how, it may be asked, is it broken down? Do not men toil? it may be said. They do indeed toil, but they for generally do, because they *must*. Many submit to it as,

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in some sort, a degrading necessity; and they desire nothing so much on earth as an escape from it. They fulfill the great law of labor in the letter, but break it in the spirit. To some field of labor, mental or manual, every idler should hasten, as a chosen, coveted field of improvement.

6. But so he is not compelled to do, under the teachings of our imperfect civilization. On the contrary, he sits down, folds his hands, and blesses himself in idleness. This way of thinking is the heritage of the absurd and unjust feudal system, under which serfs labored, and gentlemen spent their lives in fighting and feasting. It is time that this opprobrium of toil were done away.

7. Ashamed to toil? Ashamed of thy dingy work-shop, and dusty labor-field; of thy hard hand, scarred with service more honorable than that of war; of thy soiled and weather-stained garments, on which mother nature has embroidered mist, sun and rain, fire and steam—her own heraldic hónors? Ashamed of those tokens and titles, and envious of the flaunting robes of imbecile idleness and vánity? It is treason to nature, it is impiety to Heaven; it is breaking Heaven's great ordinance. Toil, I repeat—toil, either of the brain, of the heart, or of the hand, is the only true manhood,—the only true nobility!

QUESTIONS.—1. Of what would man have been destitute, if all necessary things had been provided for him? 2. Why is it better that labor is ordained for man? 3. Why *do* men toil? 4. What is said of those who are not compelled to labor? 5. What of those who are ashamed to labor?

What inflection at *say*, fourth verse? (Rule II. Note I.) What inflection prevails in the last verse? Why does *Ordainer* begin with a capital? What Rule should be regarded in order to avoid a faulty articulation? (Les. I. 4.)

LESSON XXXI.

Speech of Ho-na-yu-wus, or Farmer's Brother.

1. THE sachems, chiefs, and warriors of the Seneca Nation, to the sachems and chiefs, assembled about the Great Council-fire of the State of New-York.

Brothers—As you are once more assembled in council, for the purpose of doing honor to yourselves, and justice to your country, *we*, your brothers, the sachems, chiefs, and

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warriors of the Seneca Nation, request you to open your ears, and give attention to our voice and wishes.

2. Brothers—You will recollect the late contest between you and your father, the great king of England. This contest threw the inhabitants of this whole island into a great tumult and commotion, like a raging whirlwind which tears up the trees, and tosses to and fro the leaves, so that no one knows whence they come, or where they will fall.

3. Brothers—This whirlwind was so directed by the Great Spirit above, as to throw into our arms two of your infant children, Jasper Parrish and Horatio Jones. We adopted them into our families, and made them our children. We loved them and nourished them. They lived with us many years. At length the Great Spirit spoke to the whirlwind—and it was still. A clear and uninterrupted sky appeared. The path of peace was opened, and the chain of friendship was once more made bright. Then these, our adopted children, left us to seek their relations. We wished them to remain among us, and promised, if they would return and live in our country, to give each of them a seat of land for them and their children to sit down upon.

4. Brothers—They have returned, and have, for several years past, been serviceable to us as interpreters. We still feel our hearts beat with affection for them, and now wish to fulfill the promise we made them, and to reward them for their service. We have therefore made up our minds to give them a seat of two square miles of land, lying on the outlet of Lake Erie, about three miles below Black Rock.

5. Brothers—We have now made known to you our minds. We expect and earnestly request, that you will permit our friends to receive this our gift, and will make the same good to them, according to the laws and customs of your nation.

6. Brothers—Why should you hesitate to make our minds easy with regard to this our request? To you it is but a little thing; and have you not complied with the request, and confirmed the gift of our brothers, the Oneidas, the Onondagas, and Cayugas, to their interpreters? and shall we ask and not be heard?

7. Brothers—We send you this our speech, to which we expect your answer before the breaking up of your council-fire.

QUESTIONS.—1. What do the Indians mean by the Council-fire of the state of New York? Ans. The Legislature. 2. To what do they

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compare the war with England? 3. Who came into their hands by this war? 4. Where did they go at its close? 5. Did they return to the Indians? 6. In what service did they engage? 7. What did the Indians wish to give them? 8. Whom did the speaker mean by the Oneidas, Onondagas, and Cayugas?

What inflection at Brothers, at the beginning of each verse? (Rule IV. Note I.)

Lesson XXXII.

Spell and Define—1. Pat'ri ot ism, love of one's country. 2. Integrity, regard for truth; honesty. 3. Rivals, those striving to excel each other. 4. Captured, taken prisoner. 5. Elapsed, passed by, or gone. 6. Embassy, a message proposing something. 7. Accede', to agree; to consent. 8. Dejected, cast down. 9. Exas'perated, enraged with madness. 10. Extorted, drawn from by compulsion.

Patriotism and Integrity—Story of Regulus.—Abbott.

1. The ancient cities of Rome and Carthage stood opposite to each other, across the Mediterranean sea. As these cities grew up to power and distinction nearly together, they were the rivals and enemies of each other. There was many a hard fight between their armies and their fleets.

2. At last, Regulus, a celebrated Roman general, was sent across the sea to carry the war, if possible, to the very gates of Carthage. He was at first very successful, and he took many prisoners, and sent them to Rome. At length, however, the scale was turned, the Roman army was conquered, and Regulus himself was captured and thrown into a Carthaginian prison.

3. After some time, however, had elapsed, the Carthaginians, foreseeing that the Roman power would in the end overwhelm their own, concluded to send an embassy to Rome to offer peace. They proposed to Regulus to go on this embassy. They intrusted him with the commission, saying to him, "We wish you would go to Rome, and propose to your countrymen to make peace with us, and endeavor to persuade them to comply. If you do not succeed, however, we expect you to return to us as our lawful prisoner. We shall confide in your word."

4. Regulus accepted the trust. He set off to Rome, promising to return to Carthage, if the Romans should not accede to the proposal. He sailed across the sea, and up the Tiber, and was soon approaching the gates of the great city.

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He had determined, however, to do all in his power to prevent a peace, knowing that it would not be for the interest of his country to make one. He understood, therefore, that he was going to his native city, only to communicate his message, and then to return to imprisonment, torture, and death, at Carthage.

5. His wife came out of the gates to meet him, rejoicing in his return. He received her, dejected, silent, and sad. "I am a Carthaginian prisoner still," said he, "and must soon return to my chains."

6. He refused to enter the city. He had indeed a message for the senate; but the Roman senate was not accustomed to admit foreigners to their sessions within the city. He sent them word, therefore, that Regulus, no longer a Roman general, but a Carthaginian prisoner, was the bearer of a message to them, and wished them to hold, as usual, a meeting without the gates for the purpose of receiving it.

7. The senate came. They heard the proposal which the Carthaginians had sent, and the arguments of Regulus against it. The arguments prevailed. They decided against peace, and Regulus began to speak of his return.

8. "Return!" said his friends, and the senators, and all the people of Rome, "you are under no obligation to return to Carthage."

9. "I *promised* to return," said Regulus, "and I must keep my word. I am well aware that the disappointed and exasperated Carthaginians will inflict on me cruel tortures; but I am their prisoner still, and I must keep my word."

10. The Romans did all in their power to persuade Regulus that a promise, extorted under such circumstances, was not binding, and that he could be under no obligations to return. But all was vain. He bade the senate, and his countrymen, and his wife farewell, and was soon sailing back to the land of his enemies.

QUESTIONS.—1. Where is the Mediterranean sea? 2. What rival cities were on each side of it? 3. Who was Regulus, and what success did he have? 4. What afterward happened to him? 5. Did the Carthaginians continue successful? 6. With what message did they send Regulus to Rome? 7. What was to be his fate, if the proposal was rejected? 8. Where did he meet the senate, and what did he advise them? 9. Was he urged to remain at Rome? 10. What was his reply?

Why do *Romans* and *Carthaginians* begin with capitals? What in-

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flection should *return* have, eighth verse? (Rule I. Note II.) With what modulation of voice should the eighth verse be read? What inflection immediately precedes the quotations in the third, eighth, and ninth verses? (Rule IV. Rem. 2.)

LESSON XXXIII.

SPELL AND DEFINE.—1. Rills, small streams. 2. Fantas'tic, fanciful; not real. 3. Dells, narrow openings. 4. Dales, valleys. 5. Ween, think. 6. Spell, magic charm. 7. Yew, an evergreen tree.

My Country.—ANON.

1. I LOVE my country's pine-clad hills,
Her thousand bright and gushing rills,
Her sunshine and her storms;
Her rough and rugged rocks that rear
Their hoary heads high in the air,
In wild fantastic forms.

2. I love her rivers, deep and wide,
Those mighty streams that seaward glide,
To seek the ocean's breast;
Her smiling fields, her pleasant vales,
Her shady dells, her flow'ry dales,
The haunts of peaceful rest.

3. I love her forests, dark and lone,
For there the wild birds' merry tone
I heard from morn till night;
And there are lovelier flowers I ween,
Than e'er in eastern lands were seen,
In varied colors bright.

4. Her forests and her valleys fair,
Her flowers that scent the morning air,
Have all their charms for me;
But more I love my country's name,
Those words that echo deathless fame—
"The land of LIBERTY."

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1. O GIVE me back my native hills,
My daisied meads, and trouted rills,

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And groves of pine!
O give me, too, the mountain air—
My youthful days without a care,
When rose for me a mother's prayer,
In tones divine!

2. Long years have passed—and I behold
My father's elms and mansion old—
The brook's bright wave;
But ah! the scenes which fancy drew,
Deceived my heart—the friends I knew,
Are sleeping now beneath the yew—
Low in the grave!

3. The sunny sports I loved so well,
When but a child, seem like a spell
Flung round the bier!
The ancient wood, the cliff, the glade,
Whose charms, methought, could never fade,
Again I view—yet shed, unstaid,
The silent tear!

4. Here let me kneel, and linger long,
And pour, unheard, my native song,
And seek relief!
Like ocean's wave that restless heaves,
My days roll on—yet memory weaves
Her twilight o'er the past, and leaves
A balm for grief!

5. O that I could again recall
My early joys, companions, all,
That cheered my youth!
But ah! 'tis vain—how changed am I!
My heart hath learned the bitter sigh!
The pure shall meet beyond the sky—
How sweet the truth! HESPERIAN.

QUESTIONS.—1. What does the writer love? 2. What does he love more than these?—3. What does the writer of the second part desire to have given back? 4. How long since he had left them? 5. What does he now behold? 6. What have become of his friends? 7. How does he regard the various things he sees? 8. What does he say of his *days*? 9. Of *memory*? 10. What would he feign recall? 11. What *truth* does he mean in the last verse?

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What inflections at the exclamations in the second part of this lesson? (Rule VII. Note I.) What do the dashes denote? (Les. XI. 3.) What similar sounds occur in succession in the fourth line, first verse? What in the fifth line? What fault in reading is occasioned by their occurrence?

LESSON XXXIV.

SPELL AND DEFINE—1. Atoms, particles so small that they can not be divided. 2. Ethe'real, consisting of ether; light. 3. Sandals, shoes, consisting merely of a sole and fastened to the feet, worn by the ancients. 4. Endow'ed, furnished with funds. 5. Experiments, trials for the discovery of something. 6. Chariot, a kind of wheel carriage. 7. Bowled, rolled. 8. Rebuff', a sudden beating back.

The Philosopher's Scales.—JANE TAYLOR.

1. WHAT were they? you ask: you shall presently sèe.;
These scales were not made to weigh sugar and téa;
O nò;—for such properties wondrous had they,
That qualities, feelings, and thoughts they could weigh,
Together with articles, small or immense,
From móuntains or plánets to atoms of sènse;
Naught was there so bulky, but there it could lay,
And naught so ethereal, but there it would stay;
And naught so reluctant, but in it must go:—
All which some examples more clearly will show.

2. The first thing he tried was the head of Voltaire,
Which retained all the wit that had ever been thère;
As a weight he threw in a torn scrap of a leaf,
Containing the prayer of the penitent thief;
When the skull rose aloft with so sudden a spell,
As to bound like a ball on the roof of his cell.

3. Next time he put in Alexander the Great,
With a garment that Dorcas had made—for a weight;
And though clad in armor from sandals to crown,
The hero rose up, and the garment went down.

4. A long row of alms-houses, amply endowed
By a well-esteemed Pharisee, busy and proud,
Now loaded one scale, while the other was pressed
By those mites the poor widow dropped into the chest;
Up flew the endowment, not weighing an ounce,
And down, down, the farthing's worth came with a bounce.

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5. By further experiments, (no matter how,)
He found that ten chariots weighed less than one plow;
A sword, with gilt trappings, rose up in the scale,
Though balanced by only a ten-penny nail;
A lord and a lady went up at full sail,
When a bee chanced to light on the opposite scale.

6. Ten doctors, ten lawyers, two courtiers, one earl,—
Ten counselors' wigs full of powder and curl,—
All heaped in one balance, and swinging from thence,
Weighed less than some atoms of candor and sense;—
And not mountains of silver and gold would suffice,
One pearl to outweigh—'twas 'the pearl of great price!'

7. At last the whole world was bowled in at the grate,
With the soul of a beggar to serve for a weight;
When the former sprung up with so strong a rebuff,
That it made a vast rent, and escaped at the roof;
While the scale with the soul in't so mightily fell,
That it jerked the philosopher out of his cell.

QUESTIONS.—1. For what were these scales made? 2. What was the first thing weighed, and what overbalanced it? 3. What weighed more than Alexander the Great? 4. What more than the alms-houses? 5. What did ten chariots weigh? 6. A sword? 7. A lord and lady? 8. What were weighed against some atoms of candor and sense? 9. What is meant by 'the pearl of great price,' and what did it outweigh? 10. What was the result of weighing the whole world against the soul of the beggar?

To what does *he* refer, first line of the second verse? Can you point out the examples of antithetic emphasis in this lesson? What inflections have these antithetic terms? What poetic pause occurs near the middle of each line in this piece? What pause should be made after *'twas* in the last line, sixth verse, and why?

Education.

Education is a companion which no misfortune can suppress—no clime destroy—no enemy alienate—no despotism enslave. At home a friend—abroad an introduction—in solitude a solace—in society an ornament. It lessens vice—it guards virtue—it gives at once a grace and government to genius. Without it, what is man? a splendid slave! a reasoning savage! vacillating between the dignity of an intelligence derived from God, and the degradation of brutal passion.

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Lesson XXXV.

Spell and Define—1. Unintelligibly, in a manner not to be understood. 2. Jumble, a confused mass or collection without order. 3. Leading-strings, strings by which children are supported, when beginning to walk; a state of dependence. 4. Change'ling, one apt to change; a waverer. 5. Presumptuous, bold and confident to excess; rash. 6. Stripling, a youth just passing from boyhood to manhood. 7. Or'acle, something delivered by supernatural wisdom; one whose opinions are of great authority. 8. Accu'mulate, to heap up; to amass. 9. Untrav'ersed, not passed over. 10. Aspirant, one who eagerly seeks after or aspires. 11. Ty'ro, a beginner. 12. Docil'ity, readiness to learn; teachableness.

Desirable Objects of Attainment.—J. Stoughton.

1. Aim *at the attainment of clear and accurate habits of thought.*—Thinking is the exercise which strengthens the mind, and without which no progress can be made in mental cultivation. A man may read, and hear, and talk,—he may devour volumes, and listen to lectures every night, and yet, if he does not think, he will make, after all, but little, if any improvement. He must *think;* he must turn over subjects in his mind; he must look at them on every side; he must trace the connection between ideas, and have every thing orderly arranged.

2. A man may even think a great deal, and not think clearly; his mind may be at work, and yet always in confusion; there may be no clear arrangement; and it is quite possible to mistake muddiness for depth. There are some men who appear very thoughtful; but from never aiming at accurate habits of thought, they talk most unintelligibly. There seems to be neither beginning, nor middle, nor end, in what they say; all is a confused jumble. Now, writing carefully is a good plan for acquiring habits of clear and connected thought, since a man is more likely to detect the disorder of his thoughts in writing than in talking.

3. *Aim at independence of mind.*—There are some men who go in leading-strings all their days. They always follow in the path of others, without being able to give any reason for their opinions. There is a proper mental independence which all should maintain;—self-respect, and the stability of our character, require it. The man, who forms his opinion entirely on that of another, can have no great respect for his own judgment, and is likely to be a changeling. When we consider carefully what appeals to our minds, and exercise upon it our own reason, taking into respectful con-

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sideration what others say upon it, and then come to a conclusion of our own, we act as intelligent beings.

4. This proper independence of mind is far removed from presumptuous self-confidence, than which there is nothing more severely to be condemned. Presumption is the associate of ignorance; and it is hateful in the extreme to hear some half-taught stripling, delivering his opinions with all the authority of an oracle. This is not what we mean by mental independence; and it is hoped none will mistake what has been said. We refer to a modest, yet firm and independent exercise of judgment, upon subjects which the mind understands; in short, we intend only the opposite of that slavish habit which makes one man the mere shadow of another.

5. *Acquire habits of observation.*—This is all-important. We live in a world of wonders; and a thousand objects appeal to our observation, and will repay it. How much is to be learned by a proper use of our eyes and ears! Books may teach us much; but observation, in some respects, may teach us more. That practical knowledge, so useful in the progress of life—that tact in business so desirable—can be gained only in this way. Observation, as a mode of study, is the cheapest and most convenient of all. It may be carried on almost any where and every where, because nearly in all places in which we are, there is something to be learned, if we are disposed to receive instruction.

6. Observation is connected with curiosity; the one sharpens the other, and they produce a mutual influence. Now, when curiosity prompts a wish to know more than we do on any particular subject, and we have the means of information in an intelligent friend, we should never lose the opportunity of making the needful inquiries. Let not false pride, lest we should betray ignorance, prevent us from asking a question, when it can be answered. How much knowledge do we often lose, by wishing to appear wiser than we really are! Mr. Locke, on being asked how he had contrived to accumulate a mine of knowledge, so rich deep, and extensive, replied, "That he attributed what little he knew to the not having been ashamed to ask for information, and to the rule he had laid down, of conversing with all descriptions of men on those topics chiefly that formed their own professions and pursuits."

7. *Cultivate humility.*—Humility is the attribute of great

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and noble minds, and how beautiful does it appear! Sir Isaac Newton, in the true spirit of humility, spoke of himself, at the close of life, as a child who had spent his time in gathering pebbles on the shore, while the ocean lay untraversed; and Mozart, just before he died, said, "Now I begin to see what might be done in music." These expressions were worthy of the men, and they invest their genius with greater loveliness, because they throw over it the graceful mantle of humility. They in fact knew much, and this taught them how much more remained to be known. They ascended to a high elevation on the mountain of knowledge, but this only gave them a better idea of the loftiness of the summit.

8. If the circle of light be large, the boundary of darkness will be equally so; and the more we know, the more we shall be convinced of our own ignorance. This is trite enough; but we can not remember it too often and too much, especially in the commencement of the pursuit of knowledge. Then the young aspirant often fancies he knows every thing; whereas, in fact, he knows nothing yet, as he ought to know. Conceit and fancied superiority are the besetting sins of the mind, when it is beginning to acquire knowledge. This must be checked. If the great apostles of science and philosophy, confessed they knew so little, what ground of boasting can there be for the tyro in their schools?

9. When tempted to pride themselves on their attainments, let such look to the almost inexhaustible treasures of learning and genius, which the illustrious dead, and the illustrious living have accumulated, and mark the humility allied to true intellectual greatness; and then blush for their folly in thinking so highly of themselves. Humility, while it is so beautiful and becoming, is also highly advantageous. It is a habit favorable of itself to mental improvement, as it opens the mind to receive instruction with docility, and makes one willing to be taught and corrected.

QUESTIONS.—1. At what does the writer exhort us to aim? 2. Why is the exercise of thinking important? 3. What plan is reccommended for acquiring habits of clear and connected thought? 4. How do some men form their opinions? 5. What is meant by 'mental independence,' close of the fourth verse? 6. What knowledge can only be acquired by observation? 7. To what did Mr. Locke attribute the knowledge which he had acquired? 8. What did Sir Isaac Newton say of himself, at the close of his life? 9. What did Mozart? 10. What does the young aspirant often fancy? 11. What is ever allied to true intellectual greatness?

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What is meant by the phrase, 'he may devour volumes,' first verse? How should the phrase, 'to the not having been ashamed,' in the quotation from Mr. Locke, be parsed? What emphatic sentences in this lesson? How is the syllable, *ing*, often erroneously pronounced?

LESSON XXXVI.

SPELL AND DEFINE—1. Revolution, the act of turning round; entire change of government. 2. Tel'e scope, a glass instrument for observing things at a distance. 3. Optical, relating to sight. 4. Mi'cro scope, a glass instrument for observing objects too small to be seen without its aid. 5. Ponderous, very heavy. 6. Omnipotent, all powerful. 7. Mi nute', very small. 8. Trans pa'rent, that may be seen through. 9. Dominion, rule or government. 10. Gravitation, the principle by which all bodies tend toward the center. 11. Casual, happening from mere chance.

Great Effects result from Little Causes.—PORTER.

1. THE same connection between small things and great, runs through all the concerns of our world. The ignorance of a physician, or the carelessness of an apothecary, may spread death through a family or a town. How often has the sickness of one man, become the sickness of thousands! How often has the error of one man, become the error of thousands!

2. A fly or an atom may set in motion a train of intermediate causes, which shall produce a revolution in a kingdom. Any one of a thousand incidents, might have cut off Alexander of Greece, in his cradle. But if Alexander had died in infancy, or had lived a single day longer than he did, it might have put another face on all the following history of the world.

3. A spectacle-maker's boy, amusing himself in his father's shop, by holding two glasses between his finger and his thumb, and varying their distance, perceived the weather-cock of the church spire, opposite to him, much larger than ordinary, and apparently much nearer, and turned upside down. This excited the wonder of the father, and led him to additional experiments; and these resulted in that astonishing instrument, the telescope, as invented by Galileo, and perfected by Herschel.

4. On the same optical principles was constructed the microscope, by which we perceive that a drop of stagnant water is a world teeming with inhabitants. By one of these instruments, the experimental philosopher measures the pon-

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ferous globes, that the omnipotent hand has ranged in majestic order through the skies; by the other, he sees the same hand employed in rounding and polishing five thousand minute, transparent globes in the eye of a fly. Yet all these discoveries of modern science, exhibiting the intelligence, dominion, and agency of God, we owe to the transient amusement of a child.

5. It is a fact, commonly known, that the laws of gravitation, which guide the thousands of rolling worlds in the planetary system, were suggested at first, to the mind of Newton, by the falling of an apple.

6. The art of printing, shows from what casual incidents, the most magnificent events in the scheme of Providence, may result. Time was, when princes were scarcely rich enough to purchase a copy of the Bible. Now every cottager in Christendom, is rich enough to possess this treasure. 'Who would have thought, that the simple circumstance of a man, amusing himself by cutting a few letters on the bark of a tree, and impressing them on paper, was intimately connected with the mental illumination of the world?'

QUESTIONS.—1. Mention some of the bad effects which result from trifling causes. 2. What is said of Alexander? 3. What trifling circumstance led to the invention of the telescope? 4. How did Newton discover the laws of gravitation? 5. How was the art of printing discovered?

What fault in articulation is often made in pronouncing the syllable, *ed*, at the end of words? (Les. I. 6.—3d.)

LESSON XXXVII.

SPELL AND DEFINE—1. Momentum, degree and force of motion. 2. Phe-nom'ena, appearances. 3. Revul'sion, the act of holding back. 4. Abyss', a bottomless gulf. 5. Im'petus, force of motion. 6. Spectacle, a sight. 7. Eruption, the act of throwing out, as lava from a volcano. 8. Con-gra'tion, a burning. 9. Predom'inant, ruling. 10. Transient, not lasting; momentary. 11. Blenching, shrinking or turning from. 12. Graven, cut or inscribed. 13. Sym'bol, a sign; an emblem.

Description of Niagara Falls.—FLINT.

1. AT the point, where this river issues from Lake Erie, it assumes the name of Niagara. It is something more than three quarters fo a mile in width, and the broad and powerful current imbosoms two islands; one of them, Grand Isle, containing eleven thousand acres, and the other, Navy Isl-

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and, opposite to the British village of Chippeway. Below this island, the river again becomes an unbroken sheet, a mile in width. For a half a mile below, it seems to be waxing in wrath and power. Were this rapid in any other place, it would be noted, as one of the sublimest features of river scenery.

2. Along this rapid, the broad and irresistible mass of rolling waters, is not entirely whitened, for it is too deep to become so. But it has something of that curling and angry aspect, which the sea exhibits, when swept by the first bursts of a tempest. The momentum may be conceived, when we are instructed, that in half a mile the river has a descent of fifty feet. A column of water, a mile broad, twenty-five feet deep, and propelled onward by the weight of the surplus waters of the whole prodigious basin of the lakes, rolling down this rapid declivity, at length pours over the cataract, as if falling to the central depths of the earth.

3. Instead of sublimity, the first feeling, excited by this stupendous cataract, is amazement. The mind, accustomed only to ordinary phenomena and common exhibitions of power, feels a revulsion, and recoils from the new train of thought and feeling, forced in an instant upon it. There is hardly sufficient coolness for distinct impressions, much less for calculation. We witness the white and terrific sheets, —for an island on the very verge of the cataract, divides the fall,—descending more than one hundred and fifty feet into the abyss below. We feel the earth trembling under our feet. The deafening roar fills our ears. The spray, painted with rainbows, envelops us. We imagine the fathomless caverns, which such an impetus, continued for ages, has worn. Nature arrays herself before us, in this spectacle, as an angry and irresistible power, that has broken away from the beneficent control of Providence.

4. When we have gazed upon the spectacle, and heard the roar until the mind has recovered from its amazement, we believe the first obvious thought in most minds, is a shrinking comparison of the littleness and helplessness of man, and the insignificance of his pigmy efforts, when measuring strength with nature. Take it all in all, it is one of the most sublime and astonishing spectacles, seen on our globe. The eye distinctly measures the amount of the mass, and we can hardly avoid thinking with the peasant, that the waters of the upper world must shortly be drained down the cata-

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ract. But the stream continues to pour down, and this concentered and impressive symbol of the power of Omnipotence, proclaims his majesty through the forests from age to age.

5. An earthquake, the eruption of a volcanic mountain, the conflagration of a city, are all spectacles, in which terror is the first and predominant emotion. The most impressive exertion of human power, is only seen in the murderous and sickening horrors of a conflict between two mighty armies. These, too, are only transient exhibitions of sublimity. But after we have stood an hour at the foot of these falls, after the eye has been accustomed to look at them without blenching, after the ear has become familiarized with the deafening and incessant roar, when the mind begins to calculate the grandeur of the scale of operations upon which nature acts, then it is that the entire and unmingled feeling of sublimity rushes upon it, and this is, probably, the place on the whole globe, where it is felt in its most unmixed simplicity.

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1. "How dreadful is this place!" for God is here!
His name is graven on th' eternal rocks,
As with an iron pen and diamond's point;
While their unceasing floods his voice proclaim,
Oft as their thunder shakes the distant hills.

2. O! if the forest trees, which have grown old
In viewing all the wonders of the scene,
Do tremble still, and cast to earth their leaves,—
Familiar as they are with things sublime—
Shall not the timid stranger here unloose
His sandals, ere he treads on "holy ground,"
And bow in humble worship to his God?

3. For unto such as do approach with awe,
This bright creation of the Immortal Mind,
Methinks there comes, amid the deafening roar
Of "many waters," yet a "still small voice,"
Which saith, "Ye children of the dust, fear not,—
Know that this God, this awful God, is *yours!*"

4. Yes, here have wrath and peace together met—
Justice and Mercy sweetly have embraced;
For o'er the terrors of the angry flood,

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The bow of promise and of beauty hangs,
When in the sunbeams, with its matchless hues,
Or as a silver arch on evening's brow,
Saying, "God's works are marvelous and great,
But ah! when understood, his name is Love."

MRS. E. C. STEDMAN.

QUESTIONS.—1. Describe the river from Lake Erie to the falls. 2. What are our feelings on first viewing the falls? 3. What is said of other objects of sublimity in comparison with this? 4. What did the writer mean by the 'bow of promise,' last verse?

What example of a succession of similar sounds is found in the second verse? What inflection prevails in the second verse of the poetry? What inflection at *saith*, third verse?

LESSON XXXVIII.

SPELL AND DEFINE—1. Void, an empty space. 2. Sculp'tured, carved out from wood or stone. 3. Insa'tiate, never satisfied. 4. Yearnings, strong emotions of desire, or pity. 5. Mimic, imitative.

A Scene on the Banks of the Hudson.—BRYANT.

1. COOL shades and dews are round my way,
And silence of the early day;
'Mid the dark rocks that watch his bed,
Glitters the mighty Hudson, spread,
Unrippled, save by drops that fall
From shrubs that fringe his mountain wall;
And o'er the clear, still water, swells
The music of the Sabbath bells.

2. All, save this little nook of land,
Circled with trees, on which I stand;
All, save that line of hills which lie,
Suspended in the mimic sky—
Seems a blue void, above, below,
Through which the white clouds come and go;
And from the green world's farthest steep,
I gaze into the airy deep.

3. Loveliest of lovely things are they,
On earth, that soonest pass away.
The rose that lives its little hour,
Is prized beyond the sculptured flower.
Even love, long tried and cherished long,
Becomes more tender and more strong,

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At thought of that insatiate grave,
From which its yearnings can not save.

4. River, in this still hour thou hast
Too much of heaven on earth to last;
Nor long may thy still waters lie,
An image of the glorious sky.
Thy fate and mine are not repose,
And ere another evening close,
Thou to thy tides shalt turn again,
And *I* to seek the crowd of men.

QUESTIONS.—1. At what time of day is the scene described? 2. Give a description of the scene, as contained in the first two verses. 3. What earthly things soonest pass away? 4. What address is made to the river, last verse? 5. What is meant by the 'airy deep,' last line of the second verse?

Which has the more intense degree of emphasis, the first or second *all*, in the second verse? What inflection at River, last verse? (Rule IV. Note 1.) Why are *Thou* and *I* emphatic in the last two lines? (Les. VIII. Note VIII.)

LESSON XXXIX.

SPELL AND DEFINE—1. Sire, a father. 2. Intellect, the faculty of understanding; the mind. 3. Score, an account or reckoning; *literally*, twenty in number. 4. Formally, out of regard to mere form. 5. Crœ'sus, (Cre'sus) a very wealthy king of ancient Lydia. 6. Meet, suitable. 7. Condescension, voluntary descent from high rank, or dignity; courtesy. 8. Preferred, placed before as to value.

The Rich Man and the Poor Man.—KHEMNITZER.

1. So goes the world;—if wealthy, you may call
This—friend, *that*—brother;—friends and brothers all;
Though you are worthless, witless—never mind it;
You may have been a stable boy—what then?
'Tis wèalth, my friends, makes *hŏnorable men*.
You seek respect, no doubt, and you will find it.

2. But if you are poor, heaven help yoù! though your sire
Had royal blood in him, and though you
Possess the intellect of angels too,
'Tis all in vàin;—the world will ne'er inquire
On such a scŏre:—why should it take the pains?
'Tis easier to weigh pùrses, sure, than bráins.

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3. I once saw a poor fellow, keen and clever,
Witty and wise;—he paid a man a visit,
And no one noticed him, and no one ever
Gave him a welcome. "Strange," cried I, "whence is it?"
He walked on this side, then on that,
He tried to introduce a social chat;
Now here, now there, in vain he tried;
Some formally and freezingly replied,
And some said by their silence—"Better stay at home"

4. A rich man burst the door,
As Crœsus rich;—I'm sure
He could not pride himself upon his wit;
And as for wisdom, he had none of it;
He had what's better,—he had wealth.
What a confusion!—all stand up erect—
These crowd around to ask him of his health;
These bow in *hŏnest* duty and respect;
And these arrange a sofa or a chair,
And these conduct him there.
"Allow me, sir, the hŏnor;"—Then a bow
Down to the earth—Is't possible to show
Meet gratitude for such kind condescension?

5. The poor man hung his head,
And to himself he said,
"This is indeed beyond my comprehension:"
Then looking round, one friendly face he found,
And said—"Pray tell me why is wealth preferred
To wisdom?"—"That's a silly question, friend!"
Replied the other—"have you never heard,
A man may lend his store
Of gold or silver ore,
But wisdom none can borrow, none can lĕnd?"

QUESTIONS.—1. Of what advantage is wealth often? 2. How are the poor many times regarded? 3. Give an account of the two visitors, one of whom was poor and the other rich. 4. What really renders persons worthy of respect?

Why is *honorable* read with the circumflex, first verse? Why *honest*, fourth verse? What inflection does an independent member of a sentence require? What the direct question? What the indirect? How do you account for the different inflections in the last line of the second verse? Why the rising inflection at the last word in the piece? What do you understand by Italic words?

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LESSON XL.

SPELL AND DEFINE—1. Ap'ologue, a moral fable. 2. Impreg'nable, able to resist attack; immovable. 3. Pen'sile, supported above the ground; hanging. 4. Thoroughfares, passages; unobstructed ways. 5. Hilarity, mirth; gayety. 6. Multitu'dinous, consisting of a great number or multitude. 7. Dev as ta'tion, desolation; destruction of the works of art and nature. 8. Expanse', a wide extent of space. 9. Preservative, having the power to preserve or keep safe from injury or decay. 10. Ebb and flow,—ebb, a falling of the tide—flow, a rising of the tide. 11. Corroded, eaten or worn away gradually. 12. Prematurely, before the proper time; too soon. 13. Curtailed, shortened; abridged. 14. Effaced, rubbed or worn out. 15. Discrimination, the act of distinguishing or observing a difference. 16. Vir'u lence, the quality extremely active in doing injury. 17. Mit'igate, to make less severe; to lessen.

Time and the Traveler.—N. Y. MIRROR.

AN APOLOGUE.

1. A TRAVELER, contemplating the ruins of Babylon, stood with folded arms, and, amid the surrounding stillness, thus expressed the thoughts which the scene inspired:—"Where, oh where, is Babylon the great, with her impregnable walls and gates of brass, her frowning towers, and her pensile gardens? Where are her luxurious palaces and her crowded thoroughfares? The stillness of death has succeeded to the active bustle and joyous hilarity of her multitudinous population—scarcely a trace of her former magnificence remains, and her hundreds of thousands of inhabitants have long been sleeping the sleep of death, in unknown and unmarked graves. Here thou hast been busy, O Time, thou mighty destroyer!"

2. The traveler having finished his soliloquy, there appeared before him a venerable person of mild aspect, who thus accosted him: "Traveler, I am Time, whom thou hast called the mighty destroyer, and to whose ruthless sway thou hast attributed the melancholy desolation which is here spread out to the view. In this charge thou hast wronged me. Mortals have mistaken my character and office. In their pictorial representations, I am always exhibited as wielding a scythe, as if my only purpose was to mark my way with havoc. But, behold me!—although aged, my step has the elasticity of youth; my hands grasp no instrument of destruction; my countenance expresses no fierce and cruel passions. Deeds of devastation are wrongfully attributed to me, and here I appear to vindicate my name.

3 "Since this beautiful world has sprung from chaos, I

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have lent my aid to perpetuate its beauty, and to impart happiness tc all its inhabitants. My reign has been mild and preservative. I have marked the course of the sun, the moon, and the stars, and during the thousands of years in which they have rolled in mighty expanse, I have diminished naught of their luster—they shine as bright and as sweetly, they move on their course as harmoniously, as they did when the world was in its infancy. Look at the everlasting hills; they stand as proud and as permanently as they did when they rose up at the command of their mighty Creator. Contemplate the ocean in its ceaseless ebb and flow; I have not diminished its mighty resources.

4. "But the works of man you will say, are corroded by my touch, and the beauty and life of man flee before my approach. Even in this you wrong me. I have witnessed the rise and fall of empires, and have seen countless generations of men pass from the stage of human life, but in neither case have I hastened their doom. Sin has been the great destroyer—the vices of men have scattered desolation over the fair face of creation. The thousands who have fallen on that battle-field, have not fallen by my hand; the scattered ruins of these once mighty cities, whose memorial has nearly perished, have not been strewn by my hand, but by the hands of earthly conquerors, who have trodden down in their march of conquest, the palaces of the rich, and the hovels of the poor. The great works of man, originating in pride, have been subverted by folly and cruelty. Cities once proud, populous, and magnificent, have utterly disappeared, not by the operation of time, but in the conflicts of men, and in the execution of the just judgments of Heaven.

5. "Most diseases derive their origin or their virulence from human vice or folly; and wars, resulting from the passions of men, swell the lists of the dead. Many a furrow is marked on the brow of man, which is attributed to Time, in which time has had no agency; and many totter to the grave, who go there prematurely, and not by the weight of years. Men once lived nearly a thousand years, and now they seldom fulfill three score years and ten. It is not because I am now more emphatically a destroyer, but because their sins and follies have curtailed the term of their existence. Even the works of men in ancient days, might have still stood to be gazed upon, if no other influence than mine had been exerted.

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6. "The stones of Jerusalem's Temple are no longer recognized, but they might now have occupied their place in the glorious structure, had not God otherwise decreed in punishment of man's sins. Look at the Pyramids of Egypt; there they still stand, the lofty and strong monuments of former ages; I have merely effaced the names of their vain-glorious builders. Traveler! I am not a mighty destroyer. I am the friend of man; I afford him precious opportunities; I mitigate his severest woes; I afford him seed time and harvest, summer and winter, in agreeable vicissitudes; let him be virtuous, and then it will no longer be said—I mar his works."

7. The venerable personage disappeared, when he had thus spoken, and the traveler, mentally acknowledging the justice of his vindication, pursued his travels, to mark with greater discrimination the wide-spread desolation, which had been brought into the world by human crime.

QUESTIONS.—1. How is the traveler represented as expressing himself on viewing the ruins of Babylon? 2. By whom is it represented that he was accosted? 3. In what did Time say he had been wronged and misrepresented? 4. What arguments did he use to refute the charge that he was a destroyer? 5. What did Time say had been the great destroyer? 6. What arguments did he adduce to prove it? 7. In what respect has Time been the friend of man? 8. Was this vindication just?

What inflection at the commas, first sentence, first verse? What inflection has *Time* and *destroyer*, end of the first verse, and why? Why the liability to a faulty articulation, between the first and second periods, sixth verse? Which is the most emphatic word in the sentence, 'I am not a mighty destroyer,' sixth verse? What Rule for the falling inflection at the semicolons, the same verse?

LESSON XLI.

Joseph making Himself known to his Brethren.—BIBLE.

1. AND the sons of Israel came to buy corn among those that came; for the famine was in the land of Canaan. And Joseph was the governor over the land, and he it was that sold to all the people of the land; and Joseph's brethren came, and bowed down themselves before him with their faces to the earth. And Joseph saw his brethren, and he knew them, but made himself strange unto them, and spake roughly unto them; and he said unto them, Whence come ye? And they said, From the land of Canaan to buy food. And Joseph knew his brethren, but they knew not him.

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2. And Joseph remembered the dreams which he dreamed of them, and said unto them, Ye are spies; to see the nakedness of the land ye are come. And they said unto him Nay, my lord, but to buy food are thy servants come. We are all one man's sons; we are true men; thy servants are no spies. * * *

3. Then Judah came near unto him, and said, Oh my lord! let thy servant, I pray thee, speak a word in my lord's ears, and let not thine anger burn against thy servant; for thou art even as Pharaoh. My lord asked his servant, saying, Have ye a fáther, or a bróther? And we said unto my lord, We have a fáther, an old mán, and a chíld of his old age, a little one; and his brother is dead, and he alone is left of his mother, and his father loveth him. And thou saidst unto thy servants, Bring him down unto me, that I may set mine eyes upon him.

4. And we said unto my lord, The lad can not leave his father; for if he should leave his father, his father would die. And thou saidst unto thy servant, Except your youngest brother come down with you, ye shall see my face no more. And it came to pass when we came up unto thy servant, my father, we told him the words of my lord. And our father said, Go again, and buy us a little food. And we said, We can not go down: if our youngest brother be with us, then we will go down; for we may not see the man's face, except our youngest brother be with us.

5. And thy servant, my father, said unto us, Ye know that my wife bare me two sons; and the one went out from me, and I said, Surely he is torn in pieces; and I saw him not since; and if ye take this also from me, and mischief befall him, ye shall bring down my gray hairs with sorrow to the grave.

6. Now, therefore, when I come to thy servant, my father, and the lad be not with us, (seeing that his life is bound up in the lad's life;) it shall come to pass, when he seeth that the lad is not with us, that he will die; and thy servants shall bring down the gray hairs of thy servant, our father, with sorrow to the grave. For thy servant became surety for the lad unto my father, saying, If I bring him not unto thee, then I shall bear the blame to my father for ever.

7. Now, therefore, I pray thee, let thy servant abide instead of the lad, a bondman to my lord; and let the lad go up with his brethren. For how shall I go up to my father, and

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the lad be not with me? lest, peradventure, I see the evil that shall come on my father.

8. Then Joseph could not refrain himself before all them that stood by him; and he cried, Cause every man to go out from me. And there stood no man with him, while Joseph made himself known unto his brethren. And he wept aloud; and the Egyptians and the house of Pharaoh heard. And Joseph said unto his brethren, I am Joseph;—doth my father yet live? And his brethren could not answer him; for they were troubled at his presence.

9. And Joseph said unto his brethren, Come near to me, I pray you: and they came near. And he said, I am Joseph, your brother, whom ye sold into Egypt. Now, therefore, be not grieved, nor angry with yourselves, that ye sold me hither; for God did send me before you to preserve life. For these two years hath the famine been in the land: and yet there are five years, in which there shall be neither earing nor harvest. And God sent me before you, to preserve you a posterity in the earth, and to save your lives by a great deliverance.

QUESTIONS.—1. Where did the sons of Jacob go to buy corn? 2. Who sold corn in Egypt? 3. Can you tell how he came by his office? (Consult the history of Joseph. Gen. 37th to 42d chap.) 4. How did Joseph first treat his brethren? 5. What did Judah say in regard to his father's family? 6. What, in regard to Benjamin's coming with them? 7. What, as to the effect on his father, should he not return? 8. What did he finally propose to do? 9. In what manner did Joseph make himself known?

What do the marks after the second verse signify? Ans. That something is omitted. What inflection at *ye*, first verse? Could the question in the third verse be answered by *yes* or *no*? (Rule II. Rem. 1.) Why the rising inflection on *father* and *man*, same verse? (Rule V.) You observe many words after the comma beginning with capitals; how do you explain this? What inflection at *live*, eighth verse?

LESSON XLII.

SPELL AND DEFINE—1. Desert'ed, left alone. 2. Ties, bonds of relationship. 3. Orphan, one whose parents are dead. 4. Wiles, deceptive tricks. 5. Terribly, in a manner causing fear.

The Dead Mother.—ANON.

Fath. TOUCH not thy mother, boy—Thou canst not wake her

Child. Why, Fáther? She still wakens at this hour.

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F. Your mother's dead, my child.

C. And what is dead?
If she be dead, why, then, 'tis only sleeping,
For I am sure she sleeps. Come, móther, rise—
Her hand is very còld!

F. Her *heart* is cold.
Her limbs are bloodless,—would that mine were so!

C. If she would waken, she would soon be warm.
Why is she wrapt in this thin sheet? If I,
This winter morning, were not covered better,
I should be cold like her.

F. No—not like hèr:
The fire might warm *you*, or thick clothes—but *her*—
Nothing can warm again!

C. If I could wake her,
She would smile on me, as she always does,
And kiss me. Mòther! you have slept too long—
Her face is pàle—and it would frighten me,
But that I know she loves me.

F. Come, my child.

C. Once, when I sat upon her lap, I felt
A beating at her side, and then she said
It was her heart that beat, and bade me feel
For my own heart, and they both beat alike,
Only mine was the quickest—and I feel
My own heart yet—but hers—I can not fèel—

F. Child! child!—you drive me mad—come hence, I say.

C. Này, fáther, be not angry! let me stay
Here till my mother wakens.

F. I have told you,
Your mother can not wake—not in this world—
But in another she will wake for us.
When we have slept like her, then we shall see her.

C. Would it were night, then!

F. No, unhappy child!
Full many a night shall pass, ere thou canst sleep
That last, long sleep. Thy father soon shall sleep it;
Then wilt thou be deserted upon earth;

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None will regard thee; thou wilt soon forget
That thou hadst natural ties—an orphan lone,
Abandoned to the wiles of wicked men.

C. Father! Father!
Why do you look so terribly upon me,
You will not hurt me?

F. Hurt thee, dárling? no!
Has sorrow's violence so much of anger,
That it should fright my b ? Come, dearest, come.

C. You are not angry, then?

F. Too well I love you.

C. All you have said, I can not now remember,
Nor what is meant—you terrified me so.
But this I know, you told me—I must sleep
Before my mother wakens—so, to-morrow—
Oh, fâther! that to-morrow were but come!

QUESTIONS.—1. What did the child think of his mother? 2. What was this sleeping? 3. To whom, besides his father, does the child speak? 4. Why was he frightened at his father? 5. Why could he not remember what his father had said to him?

Should the words of the child be read in the same modulation of voice with those of the father? (Les. X. 4.) Why is *heart* emphatic, third remark of the father? Why a rising inflection at *darling?* Why the falling inflection on *father*, last line? (Rule VII. Note I.)

LESSON XLIII.

SPELL AND DEFINE—1. Frailty, weakness. 2. Por tray', to show, as by a picture. 3. Mon'itory, that teaches by warning. 4. C eer, that which gladdens. 5. Emblemat'ic, representing by what is similar. 6. Be-ken, to show by signs.

Field Flowers.—BLACKWOOD'S MAG.

1. FLOWERS of the field, how meet ye seem,
Man's frailty to portray!—
Blooming so fair in morning beam,
Passing at eve away;
Teach this, and oh! though brief your reign,
Sweet flowers, ye shall not live in vain.

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2. Go, form a monitory wreath
For youth's unthinking brow;
Go, and to busy manhood breathe
What most he fears to know:
Go, strew the path where age doth tread,
And tell him of the silent dead.

3. But while to thoughtless ones and gay,
Ye breathe these truths severe,
To those who droop in pale decay,
Have ye no word of cheer?
Oh, yes, ye weave a double spell,
And death and life betoken well.

4. Go, then, where, wrapt in fear and gloom,
Fond hearts and true are sighing,
And deck with emblematic bloom,
The pillow of the dying;
And softly speak, nor speak in vain,
Of their long sleep and broken chain.

5. And say that He, who from the dust
Recalls the slumbering flower,
Will surely visit those who trust
His mercy and His power;—
Will mark where sleeps their peaceful clay,
And roll, ere long, the stone away.

QUESTIONS.—1. How do flowers teach the frailty of man? 2. What should they teach to youth? 3. To manhood? 4. To age? 5. Who are meant by 'those who droop,' third verse? 6. What do flowers betoken to them? 7. What will happen to the dead?

How do you parse *flowers*, first verse? How, *go*, second verse? What inflection have commands? (Les. VI. Rule VII.)

LESSON XLIV.

SPELL AND DEFINE—1. Portmanteau (port man'to), a leathern bag for carrying clothes, &c. 2. Priv'y, secretly knowing. 3. Ri'fling, robbing. 4. Booty, that seized by robbery; plunder. 5. Screen, to conceal. 6. Counterfeited, made seem otherwise; imitated. 7. Affability, respectful behavior to others. 8. Awards', judgments. 9. Aggravations, circumstances rendering a deed or evil worse. 10. Atro'cious, extremely bad.

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11. Par'ricide, the murder of a parent, or one to whom reverence is due as to a parent. 12. Hypocrisy, concealment of real character. 13. Malefactor, one guilty of an evil deed. 14. Exor'bitant, excessive.

The Power of Conscience. — A true Narrative. — FORDYCE.

1. A JEWELER, a man of good character and of considerable wealth, having occasion, in the way of his business, to travel at some distance from the place of his abode, took with him a servant in order to take care of his portmanteau. He had with him some of his best jewels, and a large sum of money, to which his servant was likewise privy. The master having occasion to dismount on the road, the servant watched his opportunity, took a pistol from his master's saddle, and shot him dead on the spot; then rifling him of his jewels and money, and hanging a large stone to his neck, he threw him into the nearest canal.

2. With this booty he made off to a distant part of the country, where he had reason to believe that neither he nor his master were known. There he began to trade in a very low way at first, that his obscurity might screen him from observation; and, in the course of many years, seemed to rise, by the natural progress of business, into wealth and consideration; so that his good fortune appeared at once the effect and reward of his industry and virtue. Of these he counterfeited the appearances so well, that he grew into great credit, married into a good family, and by laying out his hidden stores discreetly, as he saw occasion, and joining to all a universal affability, he was admitted to a share of the government of the town, and rose from one office to another, until at length he was chosen chief magistrate.

3. In this office he maintained a fair character, and continued to fill it with no small applause, both as a governor and a judge; till one day, as he sat on the bench with some of his brethren, as president of the court, a criminal was brought before them, who was accused of having murdered his master. The evidence came out full, the jury brought in their verdict that the prisoner was guilty, and the whole assembly waited the sentence of the president with great suspense. Meanwhile he appeared to be in an unusual disorder and agitation of mind, his color changed often; at length he rose from his seat, and coming down from the bench, placed himself just by the unfortunate man at the

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bar, to the no small astonishment of all present. "You see before you," said he, addressing himself to those who had sat on the bench with him, "a striking instance of the just awards of Heaven, which this day, after thirty years' concealment, presents to you a greater criminal than the man just now found guilty."

4. Then he made an ample confession of his guilt, and of all its aggravations, particularly the ingratitude of it to a master who had raised him from the very dust, and reposed a peculiar confidence in him; and told them in what manner he had hitherto screened himself from public justice, and how he had escaped the observation of mankind by the specious mask he had worn. "But now," added he, "no sooner did this unhappy prisoner appear before us, charged with the same crime, of which I was myself conscious, than the cruel circumstances of my guilt beset me in all their horror; the arrows of the Almighty stuck fast within me; and my own crime appeared so atrocious, that I could not consent to pass sentence against my fellow criminal, until I had first accused myself.

5. "Nor can I now feel any relief from the agonies of an awakened conscience, but by requiring that justice may be forthwith done against me, in the most public and solemn manner, for so aggravated a parricide. Therefore, in the presence of the all-seeing God, the great witness and judge of my crime, and before this whole assembly, who have been the witnesses of my hypocrisy, I plead guilty, and require sentence may be passed against me as a most notorious malefactor."

6. We may easily suppose the amazement of all the assembly, and especially of his fellow judges; however, they proceeded, upon his confession, to pass sentence upon him, and he died with all the symptoms of a penitent mind—an exemplary instance of the fatal effects of an exorbitant passion, and the tremendous justice of Providence, in detecting one of the most cool and artful villains, after such a long concealment!

QUESTIONS.—1. How did the servant kill his master? 2. Where did he then go? 3. How did he manage with the money? 4. What did he become? 5. Who was brought on trial before him? 6. As the jury brought in their verdict against the prisoner, what did the judge do? 7. Was he put to death?

How are *verdict*, *effects*, and the like, often wrongly articulated? (Les I. 6—2d.)

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LESSON XLV.

SPELL AND DEFINE—1. Suicide, self-murderer. 2. Antiquity, ancient time. 3. Cotemporary, living at the same time. 4. Pa'geant, a show of pomp. 5. Importu'nities, urgent requests. 6. Presumption, unreasonable confidence. 7. Immortality, endless existence. 8. Posterity, the generations which come after. 9. Trans'itoriness, short continuance. 10. Citadel, fortress for defense in a city. 11. Mask, a covering designed to conceal from observation. 12. Opulent, wealthy. 13. E ma'cia ted, wasted away. 14. Subordinate, inferior in order. 15. Tyranny, despotic exercise of power; severity. 16. Av'arice, a great desire for gain.

Midnight Musings in a Large City.—GOLDSMITH.

1. THE clock just struck twelve—the expiring taper rises and sinks in the socket—the watchman forgets the hour of slumber—the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

2. Let me no longer waste the night over the page of antiquity, or the sallies of cotemporary genius, but pursue the solitary walk, where vanity, ever changing, but a few hours past, walked before me,—where she kept up the pageant, and, now, like a froward child, seems hushed with her own importunities.

3. What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock, or of the distant watch-dog. All the bustle of human pride is forgotten. An hour like this may well display the emptiness of human grandeur. There will be a time when this brief solitude may be made continual, and the city itself, like its inhabitants, fade away, and leave a desert in its room.

4. What cities as great as this, have once triumphed in existence, had their victories as great, joy as just and as unbounded, and, with short-sighted presumption, have promised themselves immortality! Posterity can hardly trace the situation of some; the sorrowful traveler wanders over the awful ruins of others; and, as he beholds, he learns wisdom, and feels the transitoriness of every earthly possession.

5. "Here," he cries, "stood their citadel, now grown over with weeds; there, the senate house, but now the haunt of every noxious reptile; temples and theaters stood here, where now is only an undistinguished mass of ruins. They

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are fallen, for luxury and avarice first made them feeble. The rewards of the state were conferred on amusing, and not on useful members of society. Their riches invited the invaders, who, though at first repulsed, returned again, conquered by perseverance, and at last swept the defendants into mingled destruction."

6. How few appear in those streets, which, a few hours ago, were crowded! and those who appear, no longer wear their daily mask, nor attempt to hide their shame or their misery. But who are those that make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers, and orphans, whose circumstances are too humble to expect redress, and whose distresses are too great even for pity. Their condition excites rather *horror* than pity. Some are without the covering even of rags, and others are emaciated with disease; the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger.

7. Why, why was I born a man, and yet see the sufferings of wretches I can not relieve? Poor houseless creatures! the world will give you reproaches, but will not give you relief. The slightest misfortunes of the great, the most imaginary uneasiness of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by every subordinate species of tyranny; and every law, which gives others security, becomes an enemy to them.

8. Why was this heart of mine formed with so much sensibility? or why was not my fortune adapted to its impulse? Tenderness, without the capacity of relieving, only makes the man who feels it, more wretched than the object which sues for assistance.

QUESTIONS.—1. At what time of night was this written? 2. In what are different ones engaged? 3. What does the writer propose to do? 4. What does he say of the city? 5. Who is supposed to utter what is contained in the fifth verse? 6. What persons only appear in the street? 7. How are the miseries of the poor often regarded? 8. How the misfortunes of the rich and great? 9. What is the condition of the poor in comparison with that of the rich? 10. What reflection is made by the writer in the last verse?

Why the rising inflection on *revelry*, first verse? (Rule VI.) What inflection has the second word, seventh verse? (Rule VIII.) What inflection on the words previous to the dashes, first verse? What inflection have the exclamations in this lesson? What the questions?

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LESSON XLVI.

SPELL AND DEFINE—1. Auctioneer, one who exposes goods for sale to the highest bidder. 2. Relic, that which remains. 3. Antique', old; old fashioned. 4. Pa tri arch'al, belonging to the age of the fathers. 5. Longevity, length of life. 6. Despotism, arbitrary government. 7. San'ity, soundness of mind. 8. Monitor, one who admonishes of fault or duty. 9. Plumage, feathers; *here means*, gaudy ornaments. 10. Desecrated, profaned. 11. Degenerate, having declined from natural excellence. 12. Annals, history related in the exact order of time.

Another Old Clock.—BOSTON REGISTER.

1. THE clock which for many years hung in the interior of the "old brick" meeting-house, in this city, after various fortunes, lately fell into the hands of the auctioneer. At the time of the sale, the auctioneer actually delivered the following speech, which we have been permitted to publish. We venture to affirm that a more appropriate and witty speech never fell from the lips of the most celebrated orators at *vendues*.

2. "Here is a relic of the early days of our country's annals, a remnant saved; antique of its kind, and venerable for every association connected with its history—*the old church clock*—bearing a mark of patriarchal longevity in the date, that speaks it one hundred and eighteen years of age. Yet, while it has ticked and struck off the thousands and tens of thousands, who have looked on its calm face, into eternity, it is still in good time, and going! going!

3. "Though its existence was begun in the land of kings, moved by the spirit of our pious fathers, it followed them to the land of pilgrims, and was consecrated to serve in the house of God, whom they came hither to worship as the children of his kingdom, and not as spiritual slaves to earthly despotism. This sober, ever-going clock came over in the days of caution and sanity. It came when a *sea voyage* was a serious thing, and *religion* a serious thing, and a *church clock* a serious thing. It counted the moments while the minister of God was preaching, and his hearers listening, of eternity. It echoed his text, 'Take heed how ye hear.'

4. "Then was there real clock-work and order in men's minds and principles. Vanity did not then stare this venerable monitor in the face, and study the while how to display its plumage. Avarice did not dare, under its measured

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click,' to be planning in the temple how to lay up goods for many years. Nor was pride then puffed up by the breath of its own nostrils, while this minute-hand was showing its duration cut shorter at the beat of every pulse.

5. "Now, who will suffer this venerable memento of those days to be desecrated? Who will not wish to possess himself of it, as a relic of the age of simplicity and godly sincerity? Look at its aged but unwrinkled face. It is calm, for it has not to answer for the sermons it has heard. Look at it, ye degenerate sons of New England! Do ye not seem to see the shade go back on the dial-plate to the days of your fathers, and to hear the voices of those aged servants of God, who went from their preaching to their reward? I would speak more, but the hour is come. To whom shall it be sold?"

QUESTIONS.—1. What was exposed for sale by the auctioneer? 2. What did he say of its age? 3. When did it come over the sea? 4. What had been its employment? 5. What was then the character of men?

What inflection has *going*, second verse? What are the two Rules for inflections at questions? How should the last line in the second verse be read?

LESSON XLVII.

SPELL AND DEFINE—1. Stern, severe; difficult of access. 2. Giant like a giant—very large. 3. Moored, made fast in a station. 4. Aisles, narrow passages in a forest; walks in a church. 5. Hoary, gray. 6. Anthem, a sacred song.

Landing of the Pilgrim Fathers.—MRS. HEMANS.

1. THE breaking waves dashed high
On a stern and rock-bound coast,
And the woods, against a stormy sky,
Their giant branches tost;
And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

2. Not as the conqueror comes,
They, the true-hearted, came,
Not with the roll of the stirring drums,
And the trumpet that sounds of fame;

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Not as the flying come,
In silence and in fear;
They shook the depths of the desert's gloom,
With their hymns of lofty cheer.

3. Amidst the storm they sang,
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.
The ocean-eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared—
This was their welcome home!

4. There were men with hoary hair,
Amidst that pilgrim-band:
Why had they come to wither there,
Away from their childhood's land?
There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

5. What sought they thus afar?
Bright jewels of the mine?
The wealth of seas? the spoils of war?—
They sought a faith's pure shrine.
Aye, call it holy ground,
The soil where first they trod:
They left unstained what there they found—
Freedom to worship God!

Questions.—1. Describe the waves, the woods, and the night, when the pilgrim fathers reached the New England shore. 2. How did they not come? 3. What is said of their music? 4. Of the ocean-eagle? 5. What different ones were in this band? 6. What did they seek? 7. Where did the pilgrim fathers first land? 8. What did they leave to their posterity?

Why a falling inflection at *afar*, fifth verse? Why rising at the other questions in that verse? What difficulty in giving a distinct articulation in the last line but one, second verse? What exercise is sometimes calculated to secure a distinct articulation? (Les. II. 7.) Where, in the last verse, occur rhetorical pauses? What two lines in the last verse should be read in a lower tone of voice than the rest? Do the lines of this poetry contain an equal number of syllables?

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Lesson XLVIII.

Spell and Define—1. Narcis'sus, a flower, otherwise called the daffodil. 2. Str.nd, shore of the sea. 3. Mystic, having some secret meaning; obscure. 4. Main, the ocean. 5. Supernal, higher; heavenly. 6. Whelming, covering as with water. 7. Ire, anger. 8. Expunge, blot out; hence, to destroy one's self. 9. Vie, to contend; to strive. 10. Frantic, mad; wild; raving. 11. Chides, rebukes.

Rudbari and Hassan.—Woods.

Translated from the German Version of a Persian Poem, written in the thirteenth century.]

1. In ancient days, as the old stories run,
Strange hap befell a father and his son.
Rudbari was an old sea-faring man,
And loved the rough paths of the ocean;
And Hassan was his child,—a boy as bright
As the keen moon, gleaming in the vault of night,
Rose-red his cheek, narcissus-like his eye,
And his form might well with the slender cypress vie.
Godly Rudbari was, and just, and true,
And Hassan pure as a drop of early dew.
Now, because Rudbari loved his only child,
He resolved to take him o'er the waters wild.

2. The ship is on the strand—friends, brothers, parents, there
Take the last leave with mingled tears and prayer.
The sailor calls, the fair breeze chides delay,
The sails are spread, and all are under way.
But when the ship, like a strong-shot arrow, flew,
And the well known shore was fading from the view,
Hassan spake, as he gazed upon the land,
Such mystic words as none could understand:—
"On this troubled wave in vain we seek for rest.
Who builds his house on the sea, or his palace on its breast?
Let me but reach yon fixed and steadfast shore,
And the bounding wave shall never tempt me more."

3. Then Rudbari spoke:—"And does my brave boy fear
The ocean's face to see, and his thundering voice to hear?
He will love, when home returned at last,
To tell, in his native cot, of dangers past."
Then Hassan said:—"Think not thy brave boy fears,
When he sees the ocean's face, or his voice of thunder hears;
But on these waters I may not abide;-

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Hold me not back; I will not be denied."
Rudbari now wept o'er his wildered child:
"What mean these looks, and words so strangely wild?
Dearer, my boy, to me than all the gain
That I've earned from the bounteous bosom of the main!
Nor heaven, nor earth, could yield one joy to me,
Could I not, Hassan, share that joy with thee."

1. But Hassan soon in his wondering words, betrayed
The cause of the mystic air that round him played:
"Soon as I saw these deep, wide waters roll,
A light from the INFINITE broke in upon my soul!"
"Thy words, my child, but ill become thy age,
And would better suit the mouth of some star-gazing sage."
"Thy words, my father, can not turn away
Mine eye, now fixed on that supernal day."

5. "Dost thou not, Hassan, lay these dreams aside,
I'll plunge thee headlong in the whelming tide."
"Do this, Rudbari, only not in ire,
'Tis all I ask, and all I can desire.
For on the bosom of this rolling flood,
Slumbers an awful mystery of Good;
And he may solve it, who will self expunge,
And in the depths of boundless being plunge."

6. He spake, and plunged, and as quickly sunk beneath,
As the flying snow-flake melts on a summer heath.
A moment Rudbari stood, as fixedly bound
As the pearl is by the shell that clasps it round.
Then he followed his Hassan with a frantic leap;
And they slumber both on the bottom of the deep!

QUESTIONS.—1. What was Rudbari's occupation? 2. Where did he wish to take his son? 3. Who uttered the last four lines of the second verse? 4. Did Hassan fear the sea? 5. What did his father threaten to do? 6. What did Hassan say and do? 7. What did Rudbari do? 8. What is said of them in the last line?

What pause occurs near the middle of each line in this poetry? What are the poetic pauses? (Les. XII. Rem. 6.) Should the sentences, uttered by the father and the son, be read in the same tone of voice? Which should be read in the higher pitch? (Les. X. 4.) What inflection do *friends, brothers, parents*, take, in the first line, second verse? Why is *Infinite*, printed in capitals, fourth line, fourth verse? What inflection at *hear*, third verse? How should the last line of this lesson be read? (Les. III. 3.)

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Lesson XLIX.

Spell and Define—1. Atrocities, cruel deeds. 2. Extinction, complete destruction. 3. Century, a hundred years. 4. Glades, openings hrough a forest. 5. Tomahawk, an Indian hatchet. 6. Fidelity, faithfulness. 7. Sachems, Indian chiefs. 8. Absorbed, swallowed up. 9. Apology, excuse. 10. Perfidy, the act of violating a promise. 11. Relinquished, given up. 12. Hurricane, a violent storm of wind. 13. Lair, the bed of a wild beast.

Character and Decay of the North American Indians.

Story.

1. There is, in the fate of the unfortunate Indians, much to awaken our sympathy, and much to disturb the sobriety of our judgment; much which may be urged to excuse their own atrocities; much in their characters, which betrays us into an involuntary admiration. What can be more melancholy than their history? By a law of their nature, they seem destined to a slow, but sure extinction. Every where, at the approach of the white man, they fade away. We hear the rustling of their footsteps, like that of the withered leaves of autumn, and they are gone for ever. They pass mournfully by us, and they return no more.

2. Two centuries ago, the smoke of their wigwams, and the fires of their councils, rose in every valley, from Hudson's Bay to the farthest Florida, from the ocean to the Mississippi and the lakes. The shouts of victory and the war-dance rung through the mountains and the glades. The thick arrows and the deadly tomahawk whistled through the forests; and the hunter's trace, and the dark encampment, startled the wild beasts in their lairs.

3. The warriors stood forth in their glory. The young listened to the songs of other days. The mothers played with their infants, and gazed on the scene with warm hopes of the future. The aged sat down; but they wept not. They should soon be at rest in fairer regions, where the Great Spirit dwelt, in a home prepared for the brave beyond the western skies. Braver men never lived; truer men never drew the bow. They had courage, and fortitude, and sagacity, and perseverance, beyond most of the human race. They shrunk from no dangers, and they feared no hardships.

4. If they had the vices of savage life, they had the virtues also. They were true to their country, their friends, and their homes. If they forgave not injury, neither did

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they forget kindness. If their vengeance was terrible, their fidelity and generosity were unconquerable also. Their love, like their hate, stopped not on this side of the grave. But where are they? Where are the villages, and warriors, and youth? the sachems and the tribes? the hunters and their families? They have perished—they are consumed. The wasting pestilence has not alone done the mighty work. No,—nor famine, nor war. There has been a mightier power, a moral canker, which hath eaten into their heart-cores—a plague, which the touch of the white man communicated; a poison, which betrayed them into a lingering ruin.

5. The winds of the Atlantic fan not a single region, which they may now call their own. Already the last feeble remnants of the race are preparing for their journey beyond the Mississippi. I see them leave their miserable homes, the aged, the helpless, the women, and the warriors, "few and faint, yet fearless still." The ashes are cold on their native hearths. The smoke no longer curls round their lowly cabins. They move on with a slow, unsteady step. The white man is upon their heels, for terror or dispatch; but they heed him not. They turn to take a last look of their deserted villages. They cast a last glance upon the graves of their fathers. They shed no tears; they utter no cries; they heave no groans.

6. There is something in their hearts, which passes speech. There is something in their looks, not of vengeance or submission, but of hard necessity, which stifles both; which chokes all utterance; which has no aim nor method. It is courage absorbed in despair. They linger but for a moment. Their look is onward. They have passed the fatal stream. It shall never be repassed by them,—no, never. Yet there lies not between us and them an impassable gulf. They know, and feel, that there is for them still one remove farther, not distant, nor unseen. It is—to the general burial-ground of their race.

7. Reason as we may, it is impossible not to read, in such a fate, much that we know not how to interpret; much of provocation to cruel deeds and deep resentments; much of apology for wrong and perfidy; much of pity mingling with indignation; much of doubt and misgiving as to the past; much of painful recollections; much of dark foreboding as to the future.

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I will go to my tent, and lie down in despair;
I will paint me with black, and will sever my hair;
I will sit on the shore, where the hurricane blows,
And reveal to the god of the tempest my woes;
I will weep for a season on bitterness fed,
For my kindred are gone to the hills of the dead:
But they died not by hunger, or lingering decay;
The steel of the white man hath swept them away:
My wife, and my children,—oh spare me the tale!—
For who is there left that is kin to GEEHALE!

N. Y. STATESMAN.

QUESTIONS.—1. What was the condition of the Indians two centuries ago? 2. What is said of their warriors, their young, their mothers, &c.? 3. Of their virtues and their vices? 4. Where are they now? 5. How do they appear? 6. Does the treatment which they have received, furnish any apology for their cruelty?—7. Who is supposed to utter the lament contained in the poetry? 8. What has destroyed the Indians? 9. Who was Geehale? Ans. An Indian chief.

What inflections has the last sentence but one, third verse, and why? What pause is denoted by the dash, last sentence, sixth verse? (Les. XI. 3.) How should the clause following the dash be read? (Les. XI. 4.) What poetical pauses at the middle and end of each line in the poetry?

LESSON L.

SPELL AND DEFINE—1. Animal, any thing having life. 2. Implements, tools, or instruments of labor. 3. Species, classes or kinds. 4. Poll, the head. 5. Perfect, finished. 6. Structure, any thing built. 7. Rectifies, made right.

Difference between Man and Inferior Animals.—JANE TAYLOR.

1. THE chief difference between man and the other animals, consists in this, that the former has reason, whereas the latter have only instinct; but in order to understand what we mean by the terms, reason and instinct, it will be necessary to mention three things, in which the difference very distinctly appears.

2. Let us *first*, to bring the parties as nearly on a level as possible, consider man in a savage state, wholly occupied, like the beasts of the field, in providing for the wants of his animal nature; and here the first distinction that appears between them, is, *the use of implements*. When the savage

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provides himself with a hut, or a wigwam, for shelter, or that he may store up his provisions, he does no more than is done by the rabbit, the beaver, the bee, and birds of every species.

3. But the man can not make any progress in this work without tools; he must provide himself with an ax even before he can cut down a tree for its timber; whereas these animals form their burrows, their cells, or their nests, with no other tools than those with which nature has provided them. In cultivating the ground, also, man can do nothing without a spade or a plow; nor can he reap what he has sown, till he has shaped an implement with which to cut down his harvests. But the inferior animals provide for themselves and their young without any of these things.

4. Now for the *second* distinction. Man, in all his operations, *makes mistakes;* animals make none. Did you ever hear of such a thing as a bird sitting on a twig, lamenting over her half-finished nest, and puzzling her little poll to know how to complete it? Or did you ever see the cells of a bee-hive in clumsy, irregular shapes, or observe any thing like a discussion in the little community, as if there was a difference of opinion among the architects?

5. The lower animals are even better physicians than we are; for when they are ill, they will, many of them, seek out some particular herb which they do not use as food, and which possesses a medicinal quality, exactly suited to the complaint; whereas, the whole college of physicians will dispute for a century about the virtues of a single drug.

6. Man undertakes nothing in which he is not more or less puzzled; and must try numberless experiments before he can bring his undertakings to any thing like perfection; even the simplest operations of domestic life, are not well performed without some experience; and the term of man's life is half wasted before he has done with his *mistakes*, and begins to profit by his lessons.

7. The *third* distinction is, that animals make no *improvements;* while the knowledge, and skill, and the success of man are perpetually on the increase. Animals, in all their operations, follow the first impulse of nature, or that instinct which God has implanted in them. In all they do undertake, therefore, their works are more perfect and regular than those of man.

8. But man, having been endowed with the faculty of

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thinking or reasoning about what he does, is enabled by patience and industry to correct the mistakes, into which he at first falls, and to go on constantly improving. A bird's nest is, indeed, a perfect structure; yet the nest of a swallow of the nineteenth century, is not at all more commodious or elegant than those that were built amid the rafters of Noah's ark. But if we compare the wigwam of the savage with the temples and palaces of ancient Greece and Rome, we then shall see to what man's mistakes, rectified and improved upon, conduct him.

QUESTIONS.—1. Is man an animal? 2. What is the chief difference between him and other animals? 3. How does this appear in the construction of dwellings? 4. What is said of the mistakes of the two? 5. Of them as physicians? 6. How did the ichneumon cure itself from the bite of a snake? (See p. 62.) 7. What difference do you perceive in respect to their improvements? 8. Where are Greece and Rome?

What words in the first and third verses, are often unarticulated? What inflection at *bee*, second verse? (Rule VI. Les. V.) Why a rising inflection at *architects*, fourth verse? How do you account for the italicized words and phrases in this lesson?

LESSON LI.

SPELL AND DEFINE—1. Bribed, hired to do a base act. 2. Impostor, one who imposes on others; a deceiver. 3. Assizes, an English court; originally, an assembly of knights, &c. 4. Stimulated, urged on to action. 5. Plaintiff, a complainant; one who commences a suit before a tribunal. 6. Precarious, doubtful and uncertain. 7. Except, to object to. 8. Adduced, brought forward. 9. Deposed, declared upon oath. 10. Sophistry, false reasoning. 11. Ver'dict, the decision of a jury.

Anecdote of Sir Matthew Hale.—ANON.

1. A GENTLEMAN who possessed an estate worth about five hundred pounds a year, in the eastern part of England, had two sons. The elder, being of a rambling disposition, went abroad. After several years, his father died; when the younger son, destroying his will, seized upon the estate. He gave out that his elder brother was dead, and bribed false witnesses to attest the truth of it.

2. In the course of time, the elder brother returned; but came home in destitute circumstances. His younger brother repulsed him with scorn, and told him that he was an impostor. He asserted that his real brother was dead long ago; and he could bring witnesses to prove it. The poor

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fellow, having neither money nor friends, was in a sad situation.

3. He went round the parish making complaints, and, at last, to a lawyer, who, when he had heard the poor man's story, replied, "You have nothing to give me. If I undertake your cause and lose it, it will bring me into disgrace, as all the wealth and evidence are on your brother's side. However, I will undertake your cause on this condition; you shall enter into an obligation to pay me one thousand guineas, if I gain the estate for you. If I lose it, I know the consequences; and I venture with my eyes open." Accordingly, he entered an action against the younger brother, which was to be tried at the next general assizes at Chelmsford, in Essex.

4. The lawyer, having engaged in the cause of the young man, and being stimulated by the prospect of a thousand guineas, set his wits at work to contrive the best methods to gain his end. At last, he hit upon this happy thought, that he would consult the first judge of his age, Lord Chief Justice Hale. Accordingly, he hastened to London, and laid open the cause, and all its circumstances before him. The judge, who was a great lover of justice, heard the case attentively, and promised him all the assistance in his power.

5. The lawyer having taken leave, the judge contrived matters so as to finish all his business at the King's Bench, before the assizes began at Chelmsford. When within a short distance of the place, he dismissed his servant and horses, and sought a single house. He found one occupied by a miller. After some conversation, and making himself quite agreeable, he proposed to the miller to change clothes with him. As the judge had on a very good suit, the man had no reason to object.

6. Accordingly, the judge shifted himself from top to toe, and put on a complete suit of the miller's clothes. Equipped with a miller's hat, and shoes, and staff, he walked to Chelmsford, and procured good lodging, suitable for the assizes, that should come on next day. When the trials came on, he walked, like an ignorant country fellow, backward and forward along the county hall. He observed narrowly what passed around him; and when the court began to fill, he found out the poor fellow who was the plaintiff.

7. As soon as he came into the hall, the miller approached him, and said, "Honest friend, how is your cause likely to go

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to-day?" "Why," replied the plaintiff, "my cause is in a very precarious situation, and, if I lose it, I am ruined for life." "Well, honest friend," replied the miller, "will you take my advice? I will let you into a secret, which perhaps you do not know; every Englishman has the right and privilege to except against any one juryman through the whole twelve; now do you insist upon your privilege, without giving a reason why, and, if possible, get me chosen in his room, and I will do you all the service in my power."

8. Accordingly, when the clerk had called over the names of the jurymen, the plaintiff excepted to one of them. The judge on the bench was highly offended with this liberty. "What do you mean," said he, "by excepting against that gentleman?" "I mean, my lord, to assert my privilege as an Englishman, without giving a reason why."

9. The judge, who had been highly bribed, in order to conceal it by a show of candor, and having a confidence in the superiority of his party, said, "Well, sir, as you claim your privilege in one instance, I will grant it. Whom would you wish to have in the room of that man excepted?" After a short time, taken in consideration, "My lord," says he, "I wish to have an *honest* man chosen;" and looking round the court—"My lord, there is that miller in the court; we will have him, if you please." Accordingly the miller was chosen.

10. As soon as the clerk of the court had given them all their oaths, a little dextrous fellow came into the apartment, and slipped ten golden guineas into the hands of each of eleven jurymen, and gave the miller but five. He observed that they were all bribed as well as himself, and said to his next neighbor, in a soft whisper, "How much have you got?" "Ten pieces," said he. But he concealed what he had got himself. The cause was opened by the plaintiff's counsel; and all the scraps of evidence they could pick up were adduced in his favor.

11. The younger brother was provided with a great number of witnesses, and pleaders, all plentifully bribed, as well as the judge. The witnesses deposed, that they were in the self-same country when the brother died, and saw him buried. The counselors pleaded upon this accumulated evidence; and every thing went with a full tide in favor of the younger brother. The judge summed up the evidence with great gravity and deliberation;—"and now, gentlemen

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of the jury," said he, "lay your heads together, and bring in your verdict as you shall deem most just."

12. They waited but a few minutes, before they determined in favor of the younger brother. The judge said, "Gentlemen, are you agréed? and who shall speak for you?" —"We are all agrèed, my lórd," replied one; "our foreman shall speak for us." "Hòld, my lórd," replied the miller; "we are not all agreed." "Why?" said the judge, in a very surly manner, "what's the matter with you? What reasons have you for disagrèeing?"

13. "I have several reasons, my lord," replied the miller; "the first is, they have given to all these gentlemen of the jury ten broad pieces of gold, and to *me* but five; which, you know, is not fair. Besides, I have many objections to make to the false reasonings of the pleaders, and the contradictory evidence of the witnesses." Upon this, the miller began a discourse, which discovered such vast penetration of judgment, such extensive knowledge of law, and was expressed with such energetic and manly eloquence, that it astonished the judge and the whole court.

14. As he was going on with his powerful demonstrations, the judge, in great surprise, stopped him. "Where did you come from, and who are you?" "I came from Westminster Hall," replied the miller; "my name is Matthew Hale; I am Lord Chief Justice of the King's Bench. I have observed the iniquity of your proceedings this day; therefore, come down from a seat which you are nowise worthy to hold. You are one of the corrupt parties in this iniquitous business. I will come up this moment and try the cause over again."

15. Accordingly, Sir Matthew went up, with his miller's dress and hat on, began the trial from its very commencement, and searched every circumstance of truth and falsehood. He evinced the elder brother's title to the estate, from the contradictory evidence of the witnesses, and the false reasoning of the pleaders; unraveled all the sophistry to the very bottom, and gained a complete victory in favor of truth and justice.

QUESTIONS.—1. How many dollars are there in five hundred English pounds? 2. What was the character of the elder son? 3. What did the younger son do on the death of his father? 4. Relate what occurred on the return of the elder son. 5. To whom did his lawyer apply for assistance? 6. At what house did the Judge call, and with whom did he ex-

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change clothes? 7. How did he appear on reaching Chelmsford? 8 What did he say to the plaintiff? 9. What did the plaintiff do to get him chosen juryman? 10. What were the proceedings of the court? 11. What objections did the supposed miller make to the verdict of the jury? 12. What did he do after informing the court who he was?

How should the first quotation in the tenth verse be read? Give the Rules for the inflections as they are marked in the twelfth verse. Should there be any inflection before a quotation? What example of absolute emphasis, twelfth verse? With what different tones of voice should the quotations at the end of the eighth verse be read?

LESSON LII.

SPELL AND DEFINE—1. Vigorous, strong; quick of action. 2. In'tricacy, something difficult to understand; perplexity. 3. Train, a company of people walking in procession. 4. Sable, dark—dressed in black. 5. Animated, full of life. 6. Ivory, the tusk of an elephant. 7. Reclines, droops down; leans to one side. 8. Stateliness, grandeur; majestic in appearance.

"*I have seen an End of all Perfection.*"—SIGOURNEY.

1. I HAVE seen a man in the glory of his days, and the pride of his strength. He was built like the tall cedar that lifts its head above the forest trées,—like the strong oak that strikes its root deeply into the èarth. He feared no dànger; he felt no sickness; he wondered that any should groan or sigh at pàin. His mind was vigorous like his bòdy; he was perplexed at no intricacy; he was daunted at no difficulty; into hidden things he séarched, and what was crooked he made plàin.

2. He went forth fearlessly upon the face of the mighty deep; he surveyed the nations of the earth; he measured the distances of the stars, and called them by their names; he gloried in the extent of his knowledge—in the vigor of his understanding, and strove to search even into what the Almighty had concealed. And when I looked on him, I said, "What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a God!"

3. I returned,—his look was no more lofty, nor his step proud; his broken frame was like some ruined tower; his hairs were white and scattered; and his eyes gazed vacantly upon what was passing around him. The vigor of his intellect was wasted, and of all that he had gained by study

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nothing remained. He feared when there was no danger, and when there was no sorrow he wept. His memory was decayed and treacherous, and showed him only broken images of the glory that was departed.

4. His house was to him like a strange land, and his friends were counted as his enemies; and he thought himself strong and healthful, while his foot tottered on the verge of the grave. He said of his son—"He is my brother;" of his daughter—"I know her not;" and he inquired what was his own name. And one who supported his last steps, and ministered to his many wants, said to me as I looked on the melancholy scene, "Let thine heart receive instruction, for thou hast seen an end of all earthly perfection."

5. I have seen a beautiful female treading the first stages of youth, and entering joyfully into the pleasures of life. The glance of her eye was variable and sweet, and on her cheek trembled something like the first blush of the morning; her lips moved, and there was harmony; and when she floated in the dance, her light form, like the aspen, seemed to move with every breeze. I returned,—but she was not in the dance; I sought her in the gay circle of her companions, but I found her not. Her eyes sparkled not there—the music of her voice was silent—she rejoiced on earth no more.

6. I saw a train, sable and slow-paced, who bore sadly to an opened grave what once was animated and beautiful. They paused as they approached, and a voice broke the awful silence: "Mingle ashes with ashes, and dust with its original dust. To the earth, whence it was taken, consign we the body of our sister." They covered her with the damp soil, and the cold clods of the valley; and the worms crowded into her silent abode. Yet one sad mourner lingered to cast himself upon her grave; and as he wept, he said, "There is no beauty, nor grace, nor loveliness, that continueth in man; for this is the end of all his glory and perfection."

7. I have seen an infant with a fair brow, and a frame like polished ivory. Its limbs were pliant in its sports, it rejoiced, and again it wept; but whether its glowing cheek dimpled with smiles, or its blue eye was brilliant with tears, still I said to my heart, "It is beautiful." It was like the first pure blossom, which some cherished plant has shot forth, whose cup is filled with a dew-drop, and whose head reclines upon its parent stem.

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8. I again saw this child, when the lamp of reason first dawned in its mind. Its soul was gentle and peaceful; its eye sparkled with joy, as it looked round on this good and pleasant world. It ran swiftly in the ways of knowledge; it bowed its ear to instruction; it stood like a lamb before its teacher. It was not proud, nor envious, nor stubborn; and it had never heard of the vices and vanities of the world. And when I looked upon it, I remembered that our Savior had said, "Except ye become as little children, ye can not enter into the kingdom of heaven."

9. But the scene was changed,—and I saw a man whom the world called honorable, and many waited for his smile. They pointed out the fields that were his, and talked of the silver and gold that he had gathered; they admired the stateliness of his domes, and extolled the honor of his family. And his heart answered secretly, "By my wisdom have I gotten all this;" so he returned no thanks to God, neither did he fear or serve Him.

10. And as I passed along, I heard the complaints of the laborers who had reaped down his fields, and the cries of the poor, whose covering he had taken away; but the sound of feasting and revelry was in his apartments, and the unfed beggar came tottering from his door. But he considered not that the cries of the oppressed, were continually entering into the ears of the Most High. And when I knew that this man was once the teachable child that I had loved, the beautiful infant that I had gazed upon with delight, I said in my bitterness, "I have seen an end of all perfection;" and I laid my mouth in the dust.

QUESTIONS.—1. How is the man represented in the first two verses? 2. What is said of him in the third and fourth verses? 3. How is the female described? 4. What circumstance is spoken of in the sixth verse? 5. What is said of the infant? 6. How did it appear when it became a little older? 7. Who was the man mentioned in the last two verses? 8. What were then his circumstances? 9. What was his character? 10. Where in the Bible is the last quotation found? Ans. 119th Ps. 96th verse.

Wherein consists the difficulty of rightly articulating the fore part of the first verse? What words in the first line, fifth verse, contain similar sounds in immediate succession? What Rules for the inflections as marked in the first verse? Which are the emphatic words in the quotation, ninth verse? Which are the most emphatic words in the quotation, end of the sixth verse? Which in the quotation, tenth verse? Why are they emphatic? (Les. VIII. Note VII.)

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Lesson LIII.

Spell and Define.—1. Optics, the science of sight. 2. Ju'bi lee, a season of joy. 3. Primeval, of the first age; original. 4. In'cense, odors offered in religious devotion. 5. Mir'rored, pictured as in a mirror. 6. Hori'zon, the line at which the sky and earth appear to meet. 7. Type, a figure conveying some promise; a sign. 8. Enchantment, the use of magic arts, or charms.

To the Rainbow.—Campbell.

1. Triumphal arch, that fill'st the sky
When storms prepare to part;
I ask not proud philosophy
To teach me what thou art.

2. Still sèem, as to my childhood's sight,
A midway station given,
For happy spirits to alight,
Betwixt the earth and heaven.

3. Can all that optics teach, unfold
Thy form to please me so,
As when I dreamed of gems and gold,
Hid in thy radiant bów?

4. When Science from Creation's face
Enchantment's vail withdraws,
What lovely visions yield their place
To cold material laws!

5. And yet, fair bów, no fabling dreams,
But words of the Most High,
Have told why first thy robe of beams,
Was woven in the sky.

6. When, o'er the green, undeluged earth,
Heaven's covenant thou didst shine,
How came the world's gray fathers forth
To watch thy sacred sign!

7. And when its yellow luster smiled
O'er mountains yet untrod,
Each mother held aloft her child,
To bless the bow of God.

8. Methinks, thy jubilee to keep,
The first made anthem rang,
On earth, delivered from the deep,
And the first poet sang.

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9. Nor ever shall the Muse's eye,
Unraptured greet thy beam:
Théme of primeval prophecy,
Bè still the poet's theme!

10. The earth to thee her incense yields,
The lark thy welcome sings,
When, glittering in the freshened fields,
The snowy mushroom springs.

11. How glorious is thy girdle, cast
O'er mountain, tower, and town,
Or mirrored in the ocean vast,
A thousand fathoms down!

12. As fresh in yon horizon dark,
As young, thy beauties seem,
As when the eagle from the ark,
First sported in thy beam.

13. For, faithful to its sacred page,
Heaven still rebuilds thy span,
Nor lets the type grow pale with age,
That first spoke peace to man.

QUESTIONS.—1. What does the rainbow seem to be in childhood's sight? 2. Does science explain its laws? 3. For what purpose was the bow first placed in the heavens? 4. How did mankind regard it? 5. Of what did the first poet sing? 6. To what does earth yield her incense? 7. Does the rainbow ever appear down in the ocean? 8. Of what is it a type?

How is *seem* parsed, second verse? Is there any cesural pause in this poetry? What pause is found? Which are the accented syllables, first verse? Do they occur regularly? What causes the exception?

LESSON LIV.

SPELL AND DEFINE.—1. Impenetrable, not to be entered by sight: that can not be pierced. 2. Profound', the deep. 3. Base, the bottom. 4. Dire, dreadful. 5. Frenzy, madness, or any violent agitation of the mind. 6. Mien, look; manner. 7. Buf'fet, to contend against. 8. Lorn, (or forlorn,) forsaken; destitute; helpless.

Christ Stilling the Tempest.—ANON.

1. LONE NIGHT, descending with her sable shroud,
Had darkly cànopied the troubled deep!
All, all in gloom was mantled; and the bárk,

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That bore the Savior with his timid band,
Held silent on its wày: no kindly ray
To aid its guidance—not one glimmering stàr—
But all was deep, impenetrable glòom!
Still to its doubtful course, that gallant ship
Moved on, obedient, through the dread profound!

2. Hàrk to the warning! Màrk the quivering gleam!
Down—down—the tempest plunges on the sea,
And the mad waves rise up to buffet it,—
And now like angry demons they contend!
Loud pèals the thunder—quick the lightnings flàsh—
The hoarse-toned Tempest howls along the wáve,
And Gallilee hèaves from her rocky base!

3. But ah! by the red lightning's fitful gláre,
What bark is plunging 'mid the billowy strife,
And dashing madly on to fearful dòom?
'Tis His—the Savior's! Now it mounts the wáve,
And rises, threat'ning, to the frowning sky;
Now plunges headlong in the yawning depths,
While swelling seas break o'er it, in their wrath!
But whère is He—the Master? héeds he not
The bursting anguish, and the heart rending cry?
Upon the déck, amid the billows' róar,
And breaking súrges, lò! he slèepeth there,
Calm as an infant on its nurse's breast!

4. But now a wáve, high rising o'er the deep,
Lifts its dire crest, and like a vengeful fiend,
Comes as a mountain on! The 'frighted bánd
Fly in their frenzy to their sleeping Lord,
And in despair's lorn accents shriek for aid:
"We pèrish!—Màster!—sàve us, sàve us, Lòrd!"

5. He róse, and with a calm benignant mien,
Lòoked on the storm: then, with a majesty,
As if the Tempest were his willing slave,
Commanded—"*Pèace! be stìll!*"

6. The thunders hùshed—
The trembling lightnings flèd away in fear—
The foam-capt surges sùnk to quiet rest—
The raging winds grèw still—
"There was a calm!"

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QUESTIONS.—1. How is the night described? 2. What is said of the ship before the tempest? 3. Describe the tempest. 4. How was the ship tossed by it? 5. Where was the Savior? 6. Who called him? 7. What did he do? 8. What was the effect on the tempest?

How should the quotation in the fourth verse be read? The quotation in the fifth? How should the last verse be read? Why do the questions in the eighth and ninth lines of the third verse take different inflections? (Rule I. and II.) What does the apostrophe before *frighted*, fourth verse, signify? What examples of absolute emphasis in this lesson? What of rhetorical pause? Which should be read in the quicker tone of voice, the fourth or fifth verse?

LESSON LV.

SPELL AND DEFINE—1. Scenery, appearance of a place. 2. A men'ity agreeableness; pleasantness of situation. 3. Grand'eur, greatness; splendor of appearance. 4. Pla cid'i ty, a calm and quiet state. 5. Cas'cades, waterfalls. 6. Precipices, very steep places. 7. Succeeded, followed. 8. Dom'inated, *literally*, governed; ruled. 9. Series, a succession of things in order. 10. La'va, the melted substance thrown out of a volcano. —11. Declivities, gradual descents. 12. Magnitude, greatness. 13. Sward, grassy surface of land; turf. 14. Cra'ter, mouth of a volcano.

Scenery of Snake River.—W. IRVING.

1. IF the scenery of the Way-lee-way had charmed the travelers with its mingled amenity and grandeur, that which broke upon them on once more reaching Snake River, filled them with admiration and astonishment. At times, the river was overhung by dark and stupendous rocks, rising like gigantic walls and battlements; these would be rent by wide and yawning chasms, that seemed to speak of past convulsions of nature. Sometimes the river was of a glassy smoothness and placidity; at other times it roared along in impetuous rapids and foaming cascades. Here the rocks were piled in the most fantastic crags and precipices; and in another place, they were succeeded by delightful valleys, carpeted with green sward.

2. The whole of this wild and varied scenery, was dominated by immense mountains, rearing their distant peaks into the clouds. "The grandeur and originality of the views, presented on every side," says Bonneville, "beggar both the pencil and the pen. Nothing we had ever gazed upon in any other region, could, for a moment, compare in wild majesty and impressive sternness, with the series of scenes

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which here at every turn, astonished our sénses, and filled us with awe and delight."

3. Indeed, from all that we can gather from the journal before us, and the accounts of other travelers who passed through these regions, in the memorable enterprise of Astoria, we are inclined to think that Snake River must be one of the most remarkable for varied and striking scenery, of all the rivers of this continent. From its head waters in the Rocky Mountains, to its junction with the Columbia, its windings are upwards of six hundred miles, through every variety of landscape.

4. Rising in a volcanic region, amidst extinguished craters, and mountains, awful with the traces of ancient fires, it makes its way through great plains of lava and sandy deserts, penetrates vast sierras or mountainous chains, broken into romantic and often frightful precipices, and crowned with eternal snows; and at other times, careers through green and smiling meadows, and wide landscapes of Italian grace and beauty. Wildness and sublimity, however, appear to be its prevailing characteristics.

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1. Of all the sights that nature offers to the eye and mind of man, mountains have always stirred my strongest feelings. I have seen the ocean when it was turned up from the bottom by tempests, and noon was like night with the conflict of the billows, and the storm that tore and scattered them in mist and foam across the sky.

2. I have seen the desert rise around me; calmly in the midst of thousands paralyzed by fear, and uttering cries of horror, I have contemplated the sandy pillars coming like the advance of some gigantic city of conflagration, flying across the wilderness, every column glowing with intense fire, and every blast charged with death; the sky vaulted with gloom—the earth a furnace. But with *me*, the mountain—in tempest or in calm—the throne of the thunderer, or when the evening sun paints its dells and declivities with colors, dipped in heaven—has been the source of the most absorbing sensations.

3. There stands magnitude, giving the instant impression of a power above man; grandeur that defies decay; antiquity that tells of ages unnumbered; beauty that the touch of time makes only more beautiful: use exhaustless for the

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service of man; strength imperishable as the globe; the monument of eternity—the truest earthly emblem of that ever-living, unchangeable, irresistible Majesty—by whom, and for whom, all things were made!—CROLY.

QUESTIONS.—1. Where is Snake River? 2. How did its scenery appear where the travelers reached it? 3. What did Capt. Bonneville say of it? 4. How is it described in the third and fourth verses?—5. What does Croly say of the ocean? 6. Of the desert? 7. Of the mountain? 8. What is meant by 'the throne of the thunderer?'

What Rule for the rising inflection at *senses*, near the end of second verse? What Rule for its prevalence in the third and fourth verses?—How is *grandeur*, *antiquity*, *beauty*, &c. parsed, last verse? What Rule for emphasizing *me*, second verse, second part? Why do *by* and *for*, last sentence, become emphatic? (Les. VIII. Remark 2.)

LESSON LVI.

SPELL AND DEFINE—1. Perils, dangers. 2. Termination, an ending. 3. Imper'vious, safe from entrance; impenetrable. 4. Precedes', goes before. 5. Bodes, threatens. 6. Tempt, to try. 7. Requisition, the act of demanding. 8. Immolate, to kill, as a victim offered in sacrifice. 9. Execution, performance.

Trial of the Faith of Abraham,—W. B. COLLYER.

1. IT is impossible to pass through Ca' na an, without turning aside to the land of Moriah, and contemplating the sacred mountain, on which a patriarch's faith triumphed over a father's feelings. According to the promise of God, Isaac was born when Abraham was a hundred years old. He had seen his son preserved from the perils of infancy. His mother had gazed with unspeakable pleasure upon her child—the son of her vows, who was now fast pressing toward manhood. The parents of this amiable youth were looking forward to a peaceful dismission from the toils of life, and to the happy termination of a tranquil old age.

2. Abraham "planted a grove in Be er' she ba," and rested under its shadow. This quiet retreat, alas, is not impervious to sorrow! This delightful serenity resembles the stillness of the air, which usually precedes a tempest—it bodes approaching trial. "And it came to pass after these things, that God did tempt Abraham, and said unto him, Take now thy son, thine only son, Isaac, whom thou lovest, and get thee into the land of Moriah; and offer him there for a burnt offering, upon one of the mountains which I shall

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tell thee of." What a command was this! To stain his hand with the blood of a lamb which he had fed, would be a task to a feeling mind; but the requisition is for a "Son."

3. To select *one* from a numerous family, would be a cruel effort. Let the mother look round upon her children, when they are assembled before her like a flock, and say which she could spare from among them! But the demand is, "take thine *only* son"—in whom the life of both parents is bound up. To part with an only child for a season, opens the fountain of a mother's tears, and adds to the gray hairs of his father. To lose him by death, is to cause them to go bitterly in the anguish of their soul all their days. What was it, then, to offer an only son as a sacrifice, and to be himself the priest who should plunge the knife into his bosom?

4. But he obèys—obeys without a murmur! He rises early in the morning to immolate his child, and to offer, on the altar of God, all that he held most dear in this world. On the third day, the destined mountain marks its elevation along the line of the horizon, and meets the eye of the afflicted parent. The servants are not permitted to witness the awful scene, the solemnity of which they might disturb by lamentations—or the execution of which they might prevent by force—or, wanting their master's faith, might draw from it inferences unfavorable to religion.

5. At this moment, to awaken in his bosom extreme torture, "Isaac spake unto Abraham, his father, and said, My fáther: and he said, Here am I, my són. And he said, Behold the fire and the wood; but where is the lamb for a burnt offering? And Abraham said, My son, God will provide himself a lamb for a burnt offering: so they went both of them together."

6. But we will no longer attempt to scent the violet, and to paint the rainbow. We must draw a vail over the scene; for who can enter into a father's anguish, as he raised his hand against his child? and who shall be bold enough to attempt a description of his rapture, when Heaven, which had put his faith to so severe a trial, commanded him to forbear, and indeed provided itself a victim?

QUESTIONS.—1. Where did Abraham reside at this time? 2. What was he commanded to do? 3. Why was this peculiarly trying? 4. What is said of their journey? 5. What conversation occurred between the father and son? 6. Did he finally sacrifice his son?

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Point out the examples of rhetorical pause, fourth verse. Are the two questions direct or indirect, last verse? Why a rising inflection at sea, fifth verse? Why are the capitals used in the fifth verse?

LESSON LVII.

SPELL AND DEFINE—1. Deduct', to take out. 2. Trib'une, an officer or magistrate chosen by the Roman people to defend their liberties. 3. Retrieved, recovered from an unprosperous state. 4. Mu'tual, each acting in turn to the other. 5. Substantial, of solid character; real. 6. Efficacious, having power equal to the accomplishment of its object. 7. Pu'nic, pertaining to the Carthaginians; faithless.

How may the remarks of two or more individuals generally be personated? (See Les. X. 2.)

The Study of History; or a Solid and Superficial Education contrasted.—RUHNKEN.

Teacher. I HEAR that you have made great progress in history, and that you have at home a very able instructress in it.

Pupil. Yes, that is the case; our governess knows all history; and I have profited much from her instruction.

T. But what have you learned? Tell me.

P. All history.

T. But what is *all history?*

P. [*Hesitating.*] All history? Why it is—it is—what is in books.

T. Well, I have here many books on history, as Herodotus, Livy, Tacitus, and others; I suppose you know these authors.

P. No, I do not; but I know the facts related in history.

T. I dare say you do; I see, however, that, out of your knowledge of *all history*, we must deduct a knowledge of the authors who have written it. But perhaps that governess of yours, has informed you who Homer, Hesiod, Plato, and other poets and philosophers were.

P. I don't think she has; for, if she had, I should have remembered it.

T. Well, we must then make one farther deduction from your knowledge of *all history;* and that is, the history of the poets and philosophers.

P. Why, I said just now that I did not learn those things; I learned matters of fact and events.

T. But those *things*, as you call them, were *men:* however,

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I now understand you; the knowledge you acquired was a knowledge of *things*, but not of *men;* as, for instance, you learned that the city of Rome was built, but you did not learn any thing of the men that built it.

P. Trùe, trùe. [*As if repeating by rote.*] 'Rome was built by Romulus and Remus, twin brothers, the sons of Rhea Sylvia and Mars; they were exposed, while infants, by king Amulius, and afterward a shepherd brought them up and educated them'—

T. Enough, enough, my good little friénd; you have shown me now what you understand by the history of men and things. But, pray, tell me what other men and things you were instructed in; for instance, tell me who and what Sylla was.

P. He was a tyrant of Rome.

T. Was the term *tyrant* the name of an officer?

P. Indeed, I do not know; but Sylla is certainly called, in history, a *tyrant.*

T. But did you not learn that he was *dictátor?* and what the authority and duties of that officer wére? and the authority of the consuls, tribunes of the people, and other magistrates among the Rómans?

P. No, I did nòt; for those things are hard, and are not so entertaining as great exploits, and would have taken up too much time.

T. As to that, you will, perhaps, be better able to judge hereafter. Well, then, from your knowledge of *all history,* we must strike off all knowledge of the offices of the Roman magistrates.

P. Ah! but we took more pleasure in reading about wars and exploits.

T. Well, did you ever hear of Carthage, and the wars carried on against her?

P. Oh, yes; there were three Carthaginian wars.

T. Tell me, then, which party was victorious.

P. The Romans.

T. But were they victorious at the beginning?

P. Oh, no; [*as if repeating by rote.*] 'they were beaten in four battles by Hannibal; at Ticinum, Trebia, the Thrasymene lake, and Cannæ.'

T. Did your governess tell you the *causes* of these defeats of the Romans?

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P. No, she did not tell us the causes, but the matters of fact.

T. Perhaps you understand yourself the causes, why the Romans finally retrieved their affairs?

P. To be sure I do; the cause was their bravery.

T. But were they not brave also at the beginning of those wars?

P. Certainly they were.

T. Then their bravery was the cause of their being conquered, and being conquerors?

P. Why—why—I don't know as to that; but I know I never was asked such hard questions before.

T. Well, well; I will ask you something easier. Is it to be supposed that the Romans would have come off victorious in that war, if the powerful sovereigns of that age, had united their forces with the Carthaginians?

P. [*With an air of surprise.*] What sovereigns do you mean?

T. Why, do you not know, that in that age there were in Macedonia, Asia, Syria, and Egypt, all those powerful kings who were the successors of Alexander the Great?

P. Oh, yes, I know that; but we used to take up their history in another chapter. I never thought of their living at the time of the second Punic war.

T. Do you not perceive, then, that their mutual rivalry was the cause why they did not unite their forces with the Carthaginians to oppose the Romans, in consequence of which those same kings were afterwards conquered, one by one, by the Romans?

P. I perceive it now, since you have told me of it; and I derive much gratification from your remark.

T. You see, by this time, my friend, what sort of a foundation you have in the history that you have learned. You imagined that you understood "all history;" you now see how many deductions must be made from your knowledge. You have heard nothing of the historians themselves; nothing of the philosophers and poets; nothing of magistrates and other officers; and, as I perceive, nothing of various other things relating to peace and war, times and places; nothing of causes; and, in short, nothing respecting the manner of discerning truth from falsehood: now, when all these things are taken away from your stock of "*all history*," what is there remaining?

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P. I now begin to understand, and I am sorry for the abor I have spent in my history—

T. No, take courage; for now you may promise yourself that you will know something, because you are sensible how much there is that you do not know; and that you are in need of something more substantial and efficacious, which shall qualify you for a more perfect knowledge of things and causes; enable you to judge of truth and falsehood; and, in short, make you acquainted with the history of history itself; that is, that you may know what writers have treated of the subjects of history, and of what credit and authority those writers are.

QUESTIONS.—1. How did the pupil define 'all history?' 2. Was she acquainted with the names of the historians, poets, &c.? 3. What did she know of Rome? 4. What of Sylla? 5. Did she know what *tyrant*, *dictator*, &c. meant? 6. What did she say of Carthage? 7. Were the Romans always victorious? 8. What is said of the causes of these defeats? 9. What do you understand by the second Punic war? 10. What great nations existed at the time of these wars? 11. Had the pupil learned this? 12. What did the teacher say must be taken away from her knowledge of 'all history'? 13. What did he advise her?

What is designated by a dash at the end of one's remarks? Why does the third question in the lesson take the rising inflection? (Rule II. Note I.) What Rule for the two inflections on *things* and *men*?

LESSON LVIII.

SPELL AND DEFINE—1. Tranquility, a calm state. 2. In gre'di ent, one of the parts of a compound. 3. Assaults', violent attacks. 4. Mariner, a seaman. 5. Ad'verse, opposing; contrary to. 6. Hospitable, friendly to strangers. 7. Malice, ill-will. 8. Traversing, wandering over. 9. Distract', to divide; to vex. 10. Defame, to slander. 11. Ruth'less, cruel; barbarous.

The Grave—a Place of Rest.—MACKENZIE.

1. THE grave is a place where the weary are at rest. How soothing is this sentiment, 'The weary are at rest!' There is something in the expression, which affects the heart with uncommon sensations, and produces a species of delight, where tranquility is the principal ingredient. The sentiment itself is extensive, and implies many particulars: it implies, not only that we are delivered from the troubling of the wicked, as in the former clause, but from every trouble, and every pain, to which life is subject.

2. Those, only, who have themselves been tried in afflic-

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tion, can feel the full force of this expression. Others may be pleased with the sentiment, and affected by sympathy. The distressed are, at once, pleased and comforted. To be delivered from trouble—to be relieved from power—to see oppression humbled—to be freed from care and pain, from sickness and distress—to lie down, as in a bed of security, in a long oblivion of our woes—to sleep in peace, without the fear of interruption—how pleasing is the prospect!—how full of consolation!

3. The ocean may roll its waves, the warring winds may join their forces, the thunders may shake the skies, and the lightnings pass swiftly from cloud to cloud; but not the forces of the elements, combined, not the sounds of thunders, nor of many seas, though they were united into one peal, and directed to one point, can shake the security of the tomb.

4. The dead hear nothing of the tumult; they sleep soundly; they rest from their calamities upon beds of peace. Conducted to silent mansions, they can not be troubled by the rudest assaults, nor awakened by the loudest clamor. The unfortunate, the oppressed, the broken-hearted, with those that have languished on beds of sickness, rest here together: they have forgotten their distresses; every sorrow is hushed, and every pang extinguished.

5. The grave is called the harbor of rest, in whose deep bosom the disastered mariner, who had long sustained the assaults of adverse storms, moors his wearied vessel, never more to return to the tossings of the wasteful ocean. It is called the land of peace, whither the friendless exile retires, beyond the reach of malice and injustice, and the cruelest arrows of fortune. It is called the hospitable house, where the weather-beaten traveler, faint with traversing pathless deserts, finds a welcome and secure repose.

6. There no cares molest, no passions distract, no enemies defame; there agonizing pain, and wounding infamy, and ruthless revenge, are no more; but profound peace, and calm passions, and security which is immovable. 'There the wicked cease from troubling; there the weary are at rest! There the prisoners rest together! they hear not the voice of the oppressor! The small and the great are there, and the servant is free from his master!'

QUESTIONS.—1. What is said of the expression, 'the weary are at rest?' 2. Who alone can feel the force of this expression? 3. What can not

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shake the security of the tomb? 4. What is said of the dead? 5. By what different names is the grave called? 6. From what evils is it free?

What inflection prevails in the latter part of the second verse? What in the latter part of the fifth verse? At which period in the first verse should the longest pause be made? (Les. XI. 6.)

LESSON LIX.

SPELL AND DEFINE—1. Ghosts, disembodied spirits; visions. 2. Infamy, disgrace; a loss of reputation. 3. Pros'trate, lying down in the attitude of a suppliant. 4. Origin, source from which any thing springs. 5. Meteor, a light, fiery, luminous substance, floating in the sky. 6. Deplore, to lament. 7. Repine', to fret one's self; to be discontented.

The Grave.—MONTGOMERY.

1. THERE is a calm for those who weep,
A rest for weary pilgrims found;
They softly lie, and sweetly sleep
Low in the ground.

2. The storm that sweeps the winter's sky,
No more disturbs their deep repose,
Than summer evening's latest sigh
That shuts the rose.

3. I long to lay this painful head
And aching heart beneath the soil—
To slumber in that dreamless bed,
From all my toil.

4. For misery stole me at my birth,
And cast me helpless on the wild;
I perish;—O, my Mother Earth,
Take home thy child.

5. Hark! a strange sound affrights mine ear;
My pulse—my brain runs wild;—I rave;
Ah! who art thou whose voice I hear?
"I am THE GRAVE!"

6. "The grave, that never spake before,
Hath found at length a tongue to chide:
O listen! I will speak no more:—
Be silent, Pride!

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7. "Art thou a wretch of hope forlorn,
The victim of consuming care?
Is thy distracted conscience torn—
By fell despair?

8. "Do foul misdeeds of former times,
Wring with remorse thy guilty breast?
And ghosts of unforgiven crimes,
Murder thy rest?

9. "Lashed by the furies of the mind,
From wrath and vengeance wouldst thou flee?
Ah! think not, hope not, fool, to find
A friend in me.

10. "I charge thee live! repent and pray;
In dust thine infamy deplore:
There yet is mercy—go thy way,
And sin no more.

11. "Art thou a mourner? Hast thou known
The joy of innocent delights,
Endearing days for ever flown,
And tranquil nights?

12. "O live!—and deeply cherish still
The sweet remembrance of the past,—
Rely on Heaven's unchanging will,
For peace at last.

13. "Art thou a wanderer? Hast thou seen
O'erwhelming tempest drown thy bark?
A shipwrecked sufferer, hast thou been
Misfortune's mark?

14. "Though long of winds and waves the sport,
Condemned in wretchedness to roam,
Live!—thou shalt reach a sheltering port,—
A quiet home.

15. "To friendship didst thou trust thy fame,
And was thy friend a deadly foe,
Who stole into thy breast to aim
A surer blow?

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16. "Live!—and repine not o'er his loss,
A loss unworthy to be told:
Thou hast mistaken sordid dross
For friendship's gold.

17. "Whate'er thy lot—whoe'er thou be,—
Confess thy folly, kiss the rod,
And in thy chastening sorrows see
The hand of God.

18. "A bruised reed He will not break;
Afflictions, all His children feel;
He wounds them for His mercy's sake—
He wounds to heal.

19. "Humbled beneath His mighty hand,
Prostrate, His Providence we adore;
'Tis done! Arise! He bids thee stand,
To fall no more.

20. "Now, traveler in the vale of tears,
To realms of everlasting light,
Through time's dark wilderness of years,
Pursue thy flight.

21. "There is a calm for those who weep,
A rest for weary pilgrims found;
And while the moldering ashes sleep
Low in the ground—

22. "The soul, of origin divine,
God's glorious image, freed from clay,
In heaven's eternal sphere shall shine
A star of day.

23. "The sun is but a spark of fire,
A transient meteor of the sky;
The soul, immortal as its Sire,
SHALL NEVER DIE."

QUESTIONS.—1. What is found in the grave? 2. For what does the writer long? 3. What sound does he hear? 4. From what did it proceed? 5. By what is the rest of the piece represented as uttered?

With what modulation of voice should the fifth verse be read? Why the falling inflection at *silent* and *pride*, sixth verse? (Rule VII. Note I.) Are the questions, seventh, eighth, and ninth verses, direct or indirect? What inflection have the commands in this lesson? What inflexion

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the answer to a question require? What pause should precede the utterance of the last line? Can you point out other examples of rhetorical pause in this lesson? In what tone of voice should the last line be read? (Les. III. 3—also, Les. XI. 4.)

Lesson LX.

Spell and Define—1. Intimately, very closely. 2. Countenance, the face; encouragement. 3. Precludes, prevents from taking place; shuts out. 4. Forborne, omitted; dispensed with. 5. Dictate, something commanded, or enjoined.—6. Vista, a pathway, *literally*, a view through an avenue. 7. Wayfaring, journeying; traveling. 8. Vibration, a rapid moving to and fro; a quivering.

What general Rule should be regarded in order to secure a clear articulation? (Les. I. 4.) What occasion the chief difficulty in articulating distinctly? (Les. II. Notes I. and II.)

Influence of the Wise and Good after Death.—Norton.

1. The relations between man and man, cease not with life. The dead leave behind them their memory, their example, and the effects of their actions. Their influence still abides with us. Their names and characters dwell in our thoughts and hearts—we live and commune with them in their writings. We enjoy the benefit of their labors—our institutions have been founded by them—we are surrounded by the works of the dead. Our knowledge and our arts are the fruit of their toil—our minds have been formed by their instructions—we are most intimately connected with them by a thousand dependencies.

2. Those whom we have loved in life, are still objects of our deepest and holiest affections. Their power over us remains. They are with us in our solitary walks; and their voices speak to our hearts in the silence of midnight. Their image is impressed upon our dearest recollections, and our most sacred hopes. They form an essential part of our treasure laid up in heaven. For, above all, we are separated from them but for a little time. We are soon to be united with them. If we follow in the path of those we have loved, we, too, shall soon join the innumerable company of "the spirits of just men made perfect." Our affections and our hopes are not buried in the dust, to which we commit the poor remains of mortality. The blessed retain their remembrance and their love for us in heaven; and we will cherish our remembrance and our love for them while on earth.

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3. Creatures of imitation and sympathy as we are, we look around us for support and countenance, even in our virtues. We recur for them, most securely, to the examples of the dead. There is a degree of insecurity and uncertainty about living worth. The stamp has not yet been put upon it, which precludes all change, and seals it up as a just object of admiration for future times. There is no greater service which a man of commanding intellect, can render his fellow creatures, than that of leaving behind him an unspotted example.

4. If he do not confer upon them this benefit; if he leave a character dark with vices in the sight of God, but dazzling qualities in the view of men; it may be that all his other services had better have been forborne, and he had passed inactive and unnoticed through life. It is a dictate of wisdom, therefore, as well as feeling, when a man, eminent for his virtues and talents, has been taken away, to collect the riches of his goodness, and add them to the treasury of human improvement. The true Christian liveth not for himself; and it is thus, in one respect, that he dieth not for himself.

WHEN the summer day of youth is slowly wasting away into the nightfall of age, and the shadows of past years grow deeper and deeper, as life wears to its close, it is pleasant to look back, through the vista of time, upon the sorrows and felicities of our earlier years. If we have a home to shelter, and hearts to rejoice with us, and friends have been gathered together around our firesides, then the rough place of our wayfaring will have been worn and smoothed away, in the twilight of life, while the sunny spots we have passed through, will grow brighter and more beautiful. Happy indeed are they, whose intercourse with the world has not changed the tone of their holier feelings, or broken those musical chords of the heart, whose vibrations are so melodious, so tender and touching, in the evening of age.—ANON.

QUESTIONS.—1. What do the dead leave behind them? 2. What benefits do we enjoy from their labors? 3. What is meant by the phrase, 'the voices of the dead speak to our hearts?' 4. What is the greatest service which a man of commanding intellect can render his fellow creatures? 5. What is said of him if he do not confer this benefit? 6. What is a dictate of wisdom, when those, eminent for their virtues and talents, are taken away?

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Lesson LXI.

Spell and Define—1. U surps', seizes and possesses without right 2. Verdure, green herbage. 3. Illuminating, making light. 4. Omnipo ence, infinite power. 5. Quickens, brings to life, or causes to grow 6. Exhilarate, to make cheerful. 7. Benignant, kind; gracious. 8. Ma terial, consisting of matter. 9. Extinguished, put out, as a fire.— 10. Shield, a large round piece of armor, held before the body for defense

The Sun.—Sturm.

1. Behold the sun just issuing from his chamber, spreading light and joy through all the realms of nature! What a prospect presents itself to the view! The sky is painted with the brightest azure—a variegated verdure clothes the plains—the whole creation appears adorned with inexpressible loveliness. The ravished eye casts its glance around on every side, and is never satisfied with gazing. At the near approach of the star of day, the mountains lift up their heads—the earth exhibits a thousand testimonies of gratitude and satisfaction—from every meadow and out of every grove the voice of pleasure warbles.

2. Without the sun's genial fire, what would the world be but a dismal dungeon? All its charms would be hidden and lost, were they not revealed by the luster of this illuminating orb. An attentive mind discovers in the sun a vast fund of meditation. Its resplendency, its energy, par ake more of the divinity than does any other object. It constitutes the best image of the Creator, offered to the senses, and is well adapted to give us the most exalted ideas of His omnipotence, wisdom, and goodness.

3. But it forms also a type of that Sun of righteousness, which arose for the salvation of mankind, and visited us while we yet sat in darkness and in the shadow of death. As often, therefore, O my soul, as thou praisest God for the return of day, revere Him, likewise, for the far more precious manifestation of the Luminary of salvation, and his glorious gospel.

4. If there were no sun, the trees would produce no fruits, the shrubs no flowers, the fields no grass, the valleys no harvest. The fig-tree would not bud; there would be no shoots on the vine; the tilled land would yield no food; the sheep would be snatched from the fold, and there would be no cattle in the stalls.

5. The sun awakens the spring, it quickens the roots of

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the plants, it renders fluid the nourishing sap, it penetrates into the deepest recesses of the ground; and, widely as its rays are darted, it becomes the universal origin of animation, ornament, and beauty. If there were no Redeemer, how dead, how barren, how frightful, would be the rational world! He alone can refresh it, and give it life and blessedness. He is "the true Light, which lighteth every man that cometh into the world."

6. The sun has a peculiar power to exhilarate the mind, and gladden the heart. If, in the morning, it shines with unclouded radiance, all creatures are buoyant in spirits, and rejoice; if, on the contrary, it is overcast only for a few minutes, the reign of sadness becomes equally general; the birds are mute; the sounds of transport cease; dejection usurps even the human breast, terror and gloom every where occupy the scene. If Christ hides his countenance, ah! what black obscurity envelops all that the soul beholds! All that is around me, is then melancholy; all that is within me, comfortless.

7. Let, therefore, O benignant Savior, the brightness of thy face for ever shine upon me. Show thyself in my heart, and repeat to me that which nothing earthly can bestow—the light of the soul and the peace of the mind. Then the material sun may be extinguished, and the light of the earth darkened; all nature may mourn; the heavens may go down and disappear; thou wilt be my sun, and my light, and my joy, and my heaven. In thy splendor, thou immeasurable One, I shall see light and enjoy it for ever!

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1. O Thou that rollest above, round as the shield of my fathers! Whence are thy beams, O Sun! thy everlasting light? Thou comest forth in thy awful beauty, and the stars hide themselves in the sky: the moon, cold and pale, sinks in the western wave. But thou thyself movest alone: who can be a companion of thy course? The oaks of the mountains fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in heaven; but *thou* art for ever the same, rejoicing in the brightness of thy course.

2. When the world is dark with tempests; when thunders roll and lightnings fly; thou lookest in thy beauty from the clouds, and laughest at the storm. But to Ossian, thou

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lookest in vain; for he beholds thy beams no more; whether thy yellow hair floats on the eastern clouds, or thou trembleest at the gates of the west. But thou art, perhaps, like me, for a season—and thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning.

3. Exult, then, O sun, in the strength of thy youth! Age is dark and unlovely; it is like the glimmering light of the moon, when it shines through broken clouds, and the mist on the hills; the blast of the north is on the plain, the traveler shrinks in the midst of his journey.—OSSIAN.

QUESTIONS.—1. What effects of the sun's light are mentioned in the first verse? 2. What would the world be without its light? 3. Of what is the sun a type? 4. What is said of the growth of things without the sun? 5. What is said of the Redeemer? 6. What influence has the sun in causing joyfulness? 7. What influence has the Savior's presence? 8. To what is the extract from Ossian addressed? 9. What evidence have you that the writer was blind?

Why a falling inflection on *fathers*, *beams*, *Sun*, and *light*, in the first verse, second part? With what is *thou*, near the close of the same verse, contrasted? Should the second extract be read with the same modulation of voice as the first?

LESSON LXII.

SPELL AND DEFINE—1. Repos'itory, a place where things are deposited for safety or preservation. 2. Con'fines, borders. 3. Couch'ed, laid down in secret or in ambush. 4. Apparition, mere appearance. 5. Quick-set, thickly planted. 6. Quoit, a kind of iron plate, or a plain flat stone, to be pitched or thrown at a fixed object in a play. 7. Handicraft, work performed by the hand. 8. Angler, one who fishes with an angle or hook. 9. Floundering, struggling with violence. 10. Phantom, something that appears; an apparition. 11. Stalked, walked with high and lofty step. 12. Vouchsafed, granted in condescension. 13. Im'potent, weak.

The Spirit-World.—KNICKERBOCKER.

1. IT is related by an elegant writer, that there is a tradition among a certain tribe of our Indians, that one of their number once descended in a vision to the great repository of souls, as we call it, the other world; and that upon his return, he gave his friends a distinct account of every thing he saw among those regions of the dead. He stated, that, after having traveled for a long space under a hollow mountain, he arrived at length on the confines of the world of spirits, but could not enter it by reason of a thick forest, made

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up of bushes, brambles, and pointed thorns, so perplexed and interwoven with one another, that it was impossible to find a passage through it.

2. While he was looking about for some track or pathway, that might be worn in any part of it, he saw a huge lion couched under the side of it, which kept his eye upon him in the same posture, as when he watches for his prey. The Indian immediately started back, while the lion rose with a spring, and leaped toward him. Being wholly destitute of weapons, he stooped down to take up a large stone in his hand; but, to his infinite surprise, grasped nothing, and found the supposed stone to be only the apparition of one.

3. If he was disappointed on this side, he was much pleased on the other, when he found the lion, which had seized his left shoulder, had no power to hurt him, and was only the ghost of that ravenous creature which it appeared to be. He no sooner got rid of his impotent enemy, than he marched up to the wood, and, having surveyed it for some time, endeavored to press into one part of it, that was a little thinner than the rest; when again, to his great surprise, he found the bushes made no resistance, but that he walked through briers and brambles with the same ease, as through the open air; and, in short, that the whole wood was nothing else but a wood of shades.

4. He immediately concluded that this huge thicket of thorns and brakes, was designed as a kind of fence, or quick-set hedge to the ghosts it inclosed; and that probably their soft substances might be torn by these subtile points and prickles, which were too weak to make any impression in flesh and blood. With this thought, he resolved to travel through this intricate wood; when, by degrees, he felt a gale of perfumes breathing upon him, that grew stronger and sweeter in proportion as he advanced. He had not proceeded much farther, when he observed the thorns and briers to end, and give place to a thousand beautiful green trees, covered with blossoms of the finest scents and colors, that formed a wilderness of sweets, and were a kind of lining to those ragged scenes, through which he had before passed.

5. He had no sooner got out of the wood, but he was entertained with such a landscape of flowery plains, green meadows, running streams, sunny hills, and shady vales, as were not to be represented by his own expressions, nor, as he said, by the conceptions of others. This happy region was

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peopled with innumerable swarms of spirits, who applied themselves to exercises and diversions, according as their fancies led them. Some of them were pitching the figure of a quoit; others were tossing the shadow of a ball; others were breaking the apparition of a horse; and multitudes, employing themselves upon ingenious handicrafts with the souls of departed utensils.

6. As he traveled through this delightful scene, he was very often tempted to pluck the flowers that rose every where about him, in the greatest variety and profusion, having never seen several of them in his own country; but he quickly found that, though they were objects of sight, they were not liable to his touch. He at length came to the side of a great river, and, being a good fisherman himself, stood upon the banks of it some time, to look upon an angler that had a great many shapes of fishes, which lay floundering up and down by him.

7. The tradition goes on to say, that the Indian had not long stood by the fisherman, when he saw, on the opposite side of the river, the shadow of his beloved wife, who had gone before him into the other world. Her arms were stretched out toward him; floods of tears ran down her eyes; her looks, her hands, her voice, called him over to her; and, at the same time, seemed to tell him that the river was impassable. Who can describe the passion, made up of joy, sorrow, love, desire, astonishment, that rose in the Indian upon the sight of his dear departed? He could express it by nothing but his tears, which ran like a river down his cheeks as he looked upon her. He had not stood in this posture long, when he plunged into the stream which lay before him; and, finding it to be nothing but the phantom of a river, stalked on the bottom of it till he arose on the other side!

8. At his approach, the loved spirit flew into his arms, while he himself longed to be disencumbered of that body which kept him from the continued enjoyment of her society. After many questions and endearments, she conducted him to a bower, which day by day she had embellished with her own hands from these blooming regions, expressly for his reception. As he stood astonished at the unspeakable beauty of the habitation, she brought two of her children to him, who had died some years before, and who resided with her in the same delightful dwelling—imploring him to train up

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those others which were still with him, in such a manner, that they might hereafter all of them meet together in that happy place.

9. Bereaved mourner! treasure this record in thy heart of hearts. To the untutored mind, even of this poor Indian, was vouchsafed, in a vision of the night, a glimpse of that Spirit-Land to which we all are tending. There we shall meet the loved and lost;—

"The dear departed, gone before
To that unknown and silent shore,
Sure we shall meet as heretofore,
Some summer morning."

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1. Lo, the poor Indian! whose untutor'd mind
Sees God in clouds, or hears him in the wind;
His soul proud science never taught to stray
Far as the Solar Walk or Milky Way,
Yet simple nature to his hope has given,
Behind the cloud-topt hill, a humbler Heaven;
Some safer world in depth of wood embrac'd,
Some happier island in the watery waste,
Where slaves once more their native land behold,
No fiends torment, no Christians thirst for gold.

2. To bè, contents his natural desire;
He asks no angel's wíng, no seraph's fìre;
But thinks, admitted to that equal sky,
His faithful dog shall bear him còmpany.—POPE.

QUESTIONS.—1. What tradition does the writer mention as existing among a certain tribe of our Indians? 2. On entering the Spirit-World, what apparent difficulties did the Indian say he encountered? 3. For what purpose did he imagine this thicket designed? 4. What did he say of the landscape, after passing the thicket? 5. With what was it peopled, and how were they employed? 6. What did he observe as he came to a river? 7. Whom did he see on the opposite side? 8. Relate what then took place. 9. What does the writer say to the bereaved mourner? 10. Can you assign any reason why the Indian should speak of a hollow mountain—a lion—thickets—beautiful landscapes—sports—rivers—and his wife and children in his vision?

Why the inflections as marked in the last verse of the poetry? Which consonant sounds occasion the greatest difficulty in giving a distinct articulation? (Les. II. Rem. 2.) Wherein consists the difficulty of distinctly articulating such words as *ghosts, points, finest, scents*, &c.? What inflection on *mourner*, ninth verse? What poetical pauses does the second part contain?

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Lesson LXIII.

Spell and Define—1. Foundering, filling with water and near sinking. 2. Beetling, projecting, as a rock over the water. 3. Ardent, warm; much engaged. 4. Legions, bodies of soldiers. 5. Clarion, a kind of trumpet; an instrument of sound. 6. Crouching, cringing; bending. 7. Pinions, wings. 8. Boding, foreshowing.

The Eagle.—Percival.

1. Bird of the broad and sweeping wing,
Thy home is high in heaven,
Where wide the storms their banners fling,
And the tempest clouds are driven.
Thy throne is on the mountain top;
Thy fields, the boundless air;
And hoary peaks, that proudly prop
The skies, thy dwellings are.

2. Thou sittest, like a thing of light,
Amid the noon-tide blaze:
The mid-day sun, though clear and bright,
Can never dim thy gaze.
When the night storm gathers dim and dark,
With a shrill and boding scream,
Thou rushest by the foundering bark,
Quick as a passing dream.

3. Thou art perched aloft on the beetling crag,
And the waves are white below,
And on, with a haste that can not lag,
They rush in an endless flow.
Again thou hast plumed thy wing for flight
To lands beyond the sea,
And away, like a spirit wreathed in light,
Thou hurriest, wild and free.

4. Lord of the boundless realm of air,
In thy imperial name,
The hearts of the bold and ardent, dare
The dangerous path of fame.
Beneath the shade of thy golden wings,
The Roman legions bore,
From the river of Egypt's cloudy springs,
Their pride, to the polar shore.

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5. For thee they fought, for thee they fell,
And their oath was on thee laid;
To thee the clarions raised their swell,
And the dying warrior prayed.
Thou wert, through an age of death and fears,
The image of pride and power,
Till the gathered rage of a thousand years,
Burst forth in one awful hour.

6. And then a deluge of wrath it came,
And the nations shook with dread;
And it swept the earth till its fields were flame,
And piled with the mingled dead.
Kings were rolled in the wasteful flood,
With the low and crouching slave;
And together lay, in a shroud of blood,
The coward and the brave.

7. And where was then thy fearless flight?
"O'er the dark mysterious sea,
To the lands that caught the setting light,
The cradle of Liberty.
There, on the silent and lonely shore,
For ages, I watched alone,
And the world, in its darkness, asked no more,
Where the glorious bird had flown.

8. "But then came a bold and hardy few,
And they breasted the unknown wave;
I caught afar the wandering crew,
And I knew they were high and brave.
I wheeled around the welcome bark,
As it sought the desolate shore,
And up to heaven, like a joyous lark,
My quivering pinions bore.

9. "And now that bold and hardy few
Are a nation wide and strong;
And danger and doubt I have led them through,
And they worship me in song;
And over their bright and glancing arms,
On field, and lake, and sea,
With an eye that fires, and a spell that charms,
I guide them to victory."

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QUESTIONS.—1. What bird is addressed? 2. Where does it dwell? 3. Where fly? 4. What is it described as doing in the third verse? 5. What was the Roman ensign? 6. What is meant by 'the polar shore'? 7. What was finally the fate of the Romans? 8. What is supposed to commence speaking in the seventh verse? 9. Where does its speech end? 10. What land is meant by 'the cradle of Liberty?' 11. Who were the 'bold and hardy few,' mentioned first line, ninth verse? 12. What have they become now? 13. What bird is inscribed on the American flag?

What difficulty in giving a clear and distinct articulation in reading the second line, first verse? (Les. II. Note II.) Point out those words in the second verse, which are the most difficult to articulate. What poetical pause should be observed at the end of each line in this lesson? (Les. XII. 9.) For what does *thee* stand, first line, fifth verse? Is the metrical accent in the fourth line, seventh verse, and last line, ninth verse, the same as in the lines with which they rhyme?

LESSON LXIV.

SPELL AND DEFINE—1. Co'horts, bands of warriors. 2. Sheen, glitter. 3. Steed, a horse—particularly for war. 4. Distorted, not having natural form or shape. 5. Mail, a coat of steel, or armor for defense. 6. Gentile, a worshiper of idols; any one not a Jew.—7. Behest, command.

The Destruction of Sennacherib's Host.—BYRON.

"And it came to pass, that night, that the angel of the Lord went out, and smote in the camp of the Assyrians a hundred four score and five thousand: and when they arose early in the morning, behold, they were all dead corpses."—II. Kings 19th Chap. 35th verse.

1. THE Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Gallilee.

2. Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strewn.

3. For the angel of death spread his wings on the blast,
And breathed in the face of the foe as he pass'd;
And the eyes of the sleepers wax'd deadly and chill,
And their hearts but once heaved—and for ēvēr grēw still.

4. And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

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5. And there lay the rider, distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

6. And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Ba'al;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

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1. THE Lord our God is full of might,
The winds obey His will;
He speaks—and in his heavenly hight,
The rŏlling sŭn stānds stĭll.

2. Rebel, ye waves, and o'er the land
With threatening aspect roar;
The Lord uplifts His awful hand,
And chains you to the shore.

3. Ye winds of night, your force combine;
Without His high behest,
Ye shall not in the lofty pine,
Disturb the sparrow's nest.

4. His voice sublime is heard afar—
In distant peal it dies;
He yokes the whirlwind to His car,
And sweeps the howling skies.

5. Ye nations bend,—in reverence bend;
Ye monarchs, wait his nod;
And bid the choral song ascend,
To celebrate your God.—HENRY KIRKE WHITE.

QUESTIONS.—1. In what manner did the Assyrian come down on Jerusalem? 2. What was the fate of the host? 3. By whom were they destroyed? 4. How is the steed described? 5. The rider? 6. The widows of Ashur, &c.? 7. At what places in the Bible is this circumstance mentioned?—8. What is said of the power of God in the second extract?

With what modulation should the second part of this lesson be read? Why the rhetorical pause before the last clause of the third verse? How should that clause be read? What poetic pause, beside the cesural, and final, occurs in the poetry of the first part, and how does it devide the lines? (Les. XII. 7.) Which are the accented syllables in the first verse, second part? What does a succession of accented syllables constitute? (Les. XII. 5.) What examples in this lesson?

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Lesson LXV.

Spell and Define—1. Rural, belonging to the country. 2. Husbandman, a tiller of the ground; a farmer. 3. Omnipresent, every where present. 4. Prox im'ity, nearness. 5. Auspicious, very favorable. 6. Fas'cinated, charmed. 7. Annually, yearly. 8. Periodical, returning at stated times. 9. Invigorate, strengthen.—10. Pervades, spreads through. 11. Quickens, makes alive. 12. Fluctuates, moves like the waves 13. Legible, that may be read. 14. Probation, trial.

Rural Occupations favorable to Sentiments of Devotion.—Buckminster.

1. No situation in life is so favorable to established habits of virtue, and to powerful sentiments of devotion, as a residence in the country, and rural occupations. No man, one would think, would feel so sensibly his immediate dependence upon God, as the husbandman. For all his peculiar blessings, he is invited to look immediately to the bounty of Heaven. No secondary cause stands between him and his Maker. To him are essential the regular succession of the seasons, and the timely fall of the rain, the genial warmth of the sun, the sure productiveness of the soil, and the certain operations of those laws of nature, which must appear to him nothing less than the varied exertions of omnipresent energy.

2. In the country, we seem to stand in the midst of the great theater of God's power, and we feel an unusual proximity to our Creator. His blue and tranquil sky spreads itself over our heads, and we acknowledge the intrusion of no secondary agent in unfolding this vast expanse. Nothing but Omnipotence can work up the dark horrors of the tempest, dart the flashes of the lightning, and roll the long-resounding rumor of the thunder. The breeze wafts to his senses the odors of God's beneficence—the voice of God's power is heard in the rustling of the forest—and the varied forms of life, activity, and pleasure, which he observes at every step in the fields, lead him irresistibly, one would suppose, to the Source of being, and beauty, and joy.

3. How auspicious such a life to the noble sentiments of devotion! Besides, the situation of the husbandman is peculiarly favorable to purity and simplicity of moral sentiment. He is brought acquainted chiefly with the real and native wants of mankind. Employed solely in bringing food ou of the earth, he is not liable to be fascinated with the ficti-

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tious pleasures, the unnatural wants, the fashionable follies, and tyrannical vices of more busy and splendid life.

4. Still more favorable to the religious character of the husbandman, is the circumstance, that, from the nature of agricultural pursuits, they do not so completely engross the attention as other occupations. They leave much time for contemplation, for reading, and intellectual pleasures; and these are peculiarly grateful to the resident in the country. Especially does the institution of the Sabbath discover all its value to the tiller of the earth, whose fatigue it solaces, whose hard labor it interrupts, and who feels, on that day, the worth of his moral nature, which can not be understood by the busy man, who considers the repose of this day as interfering with his hopes of gain, or professional employments. If, then, this institution is of any moral and religious value, it is to the country we must look for the continuance of that respect and observance, which it merits.

5. My friends, those of you, especially, who retire annually into the country, let these periodical retreats from business or dissipation, bring you nearer to your God; let them restore the clearness of your judgment on the objects of human pursuits, invigorate your moral perceptions, exalt your sentiments, and regulate your habits of devotion; and, if there be any virtue or simplicity remaining in rural life, let them never be impaired by the influence of your presence and example.

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1. THERE is religion in every thing around us—a calm and holy religion in the unbreathing things of nature, which man would do well to imitate. It is a meek and blessed influence, stealing in, as it were, unawares upon the heart. It comes quietly and without excitement. It has no terror, no gloom in its approaches. It does not rouse up the passions; it is untrammeled by the creeds, and unshadowed by the superstitions of man. It is fresh from the hands of its Author, and glowing from the immediate presence of the Great Spirit, which pervades and quickens it.

2. It is written on the arched sky. It looks out from every star. It is on the sailing cloud, and in the invisible wind. It is among the hills and valleys of the earth—where the shrubless mountain-top pierces the thin atmosphere of eternal winter—or where the mighty forest fluctuates before

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the strong wind, with its dark waves of green foliage. It is spread out like a legible language upon the broad face of the unsleeping ocean. It is the poetry of nature. It is this which uplifts the spirit within us, until it is strong enough to overlook the shadows of our place of probation;—which breaks, link after link, the chain that binds us to materiality; and which opens to our imagination a world of spiritual beauty and holiness.—ANON.

QUESTIONS.—1. What is said of a residence in the country, and of rural occupations? 2. What do we see in the country? 3. How is the country favorable to devotion? 4. What other circumstance is favorable to the religious character of the husbandman? 5. Was this addressed to residents of the city, or of the country?—6. Mention some of the sources of religion.

What inflection at the commas, first verse, and why? Why has *friends*, fifth verse, the rising inflection? (Rule IV. Note I.)—For what does *it* stand, last verse? Why do *Author*, and *Great Spirit*, first verse of the second part, begin with capitals? What similar examples in the first and second verses of the lesson?

LESSON LXVI.

SPELL AND DEFINE—1. Vociferations, violent outcries. 2. Magnificent, grand in appearance. 3. Scaled, mounted up. 4. Perpendicularly, in a manner directly down. 5. Suspense, a motionless state. 6. Precip'itated, pitched headlong. 7. Fil'ial, becoming a child in relation to its parents. 8. Om nis'cient, knowing all things; all-wise. 9. Perspec'tive, a view. 10. Transcendently, very excellently.

Sublime and Beautiful Appearances of the Ocean in a Storm.—COX and HOBY.

1. WHEN crossing the banks of Newfoundland, we were startled, at five in the morning, by the vociferations of the mate, calling to the captain below, "Icè, sir, ice!" We were running at the rate of ten knots an hour, directly upon one of those drifting masses that descend from the north, during the months of April, May, and June, known by the name of icebergs. It was beautiful, indeed, in the gray light of the morning; but it too clearly resembled other objects of sense, which are at once attractive and destructive.

2. This danger was skillfully avoided; but the increase of the wind, and a storm of forty-eight hours, which drove us three hundred miles from our course, and shivered every sail of another ship that started with us from Liverpool, gave

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a full, though fearful opportunity of seeing "the works of the Lord, and His wonders in the deep."

3. Watery mountains rose in magnificent succession, and appeared, every moment, ready to overwhelm us; yet we often ascended from the liquid valleys, and scaled the watery hights with a dignified ease and triumph, as if our floating ark were maintaining a desperate, but ever-successful struggle with the roaring elements around.

4. Frequently, indeed, the froth, and foam-covered summits of these Alpine peaks and ridges, would pour in hogsheads of water upon us, and dash with irresistible fury across the deck; or, when prevented by dextrous management, would seem to deal forth upon our agitated ship, the blows of some maddened giant's hand.

5. Awful was the solitude—awful the contrasted silence of the ship's company, and the thunder of conflicting elements—awful, too, the frequent descent of the wind perpendicularly, holding us in long suspense, as if resolved to push and bear us down into the depths—and awful the occasional suspense of our gallant bark upon the top of the white billows, when every timber trembled, as in terror, while about the next moment to be precipitated into the yawning gulf below! What moments were these for humiliation before God, for solemn searchings of heart, and for the secret breathings of fervent prayer! What moments these for tender recollections, yet filial and firm dependence on omniscient love!

6. Yet was the scene full of *beauty* as well as grandeur. Who that has never witnessed similar exhibitions, can conceive of the variety of forms, into which the giant waves were tossed by the tempest; the majesty and terror of their motions; the ever limiting, ever widening horizon of view; the continual shifting of the fine perspective of rolling billows and mountain ranges; the frequent lifting up of the waters into a kind of perpendicular cliff, or apparent headland, crowned with fleecy snow, and streaked with inimitable colors, as if a thousand Niagaras were there!

7. The wind would sometimes catch the top of a wave, and disperse it in a furious spray, which, in its diffusion, would reflect innumerable rainbows; while immediately beneath the foaming and curling summit, would appear, for a depth of several feet, streams and streaks of transcendently

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clear, bright, living colors, contrasting with the general hue of the ocean.

8. Mountains of deep indigo were crowned with summits of brilliant green, and these again crested with white foam, which sometimes blended with other cataracts, and spread into silvery sheets. Nothing could be at once more beautiful, and more terrible. We thought of the power and grace of Him, who, in the days of His humanity, said to the troubled sea, "Peace, be still!" and whose gracious providence, at length, permitted *us* to enjoy "a great calm."

QUESTIONS.—1. Where are the banks of Newfoundland? 2. What is said of the icebergs? 3. What occurred from an increase of the wind? 4. Describe the ship during the storm. 5. How did the waves appear? 6. What thought was suggested by this storm?

Why is *beauty* printed in Italics, sixth verse? Why *us*, last verse? What inflection at exclamations? Why do *His*, *Him*, begin with capitals, in the latter part of the second and eighth verses? What Rule for the prevalence of the falling inflection, sixth verse?

LESSON LXVII.

SPELL AND DEFINE—1. Ca pri'cious, full of whimsical notions. 2. Belle a gay young lady. 3. Grov'el ing, without dignity; mean; low. 4. Jaded, worn out by hard service; tired out. 5. Ca par'i son, trappings, or equipage. 6. Party-colored, having different colors. 7. Loy'alty, faithfulness to a husband, or a king. 8. Vaults, springs; leaps.

The free Trapper's Indian Bride.—BONNEVILLE.

1. THE free trapper, while a bachelor, has no greater pet than his horse; but the moment he takes a wife, he discovers that he has a still more fanciful and capricious animal, on which to lavish his expenses. No sooner does an Indian belle experience this promotion, than all her notions at once rise and expand to the dignity of her situation, and the purse of her lover, and his credit into the bargain, are tasked to the utmost to fit her out in becoming style. The wife of a free trapper to be equipped and arrayed like any ordinary and undistinguished squaw! Perish the groveling thought!

2. In the first place, she must have a horse for her own riding; but no jaded, sorry, dull spirited hack,—such as is sometimes assigned by an Indian husband for the transportation of his squaw and her pappooses; the wife of the free trapper must have the most beautiful animal, on which she

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can lay her eyes. And then, as to his decoration—headstall, breast-bands, and saddle, are lavishly embroidered with beads, and hung with thimbles, hawks' bills, and bunches of ribbons. From each side of the saddle, hangs a sort of pocket, in which she bestows the residue of her trinkets, which can not be crowded on the decoration of her horse or herself. Over this she folds, with great care, a drapery of scarlet and bright-colored calicoes, and now considers the caparison of her steed complete.

3. As to her person, she is even still more extravagant. Her hair, esteemed beautiful in proportion to its length, is carefully plaited, and made to fall with seeming negligence over either shoulder. Her riding hat is stuck full of party-colored feathers; her robe, fashioned somewhat after that of the whites, is of red, green, and sometimes gray cloth, but always of the finest texture that can be procured. Her moccasins are of the most beautiful and expensive workmanship, and, fitting neatly the foot, look extremely pretty.

4. Then as to jewelry—in the way of finger-rings, ear-rings, necklaces, and other female adornments, nothing within reach of the trapper's means, is omitted, that can tend to impress the beholder with an idea of the lady's high estate. To finish the whole, having selected from among her blankets of various dies, one of some glowing color, and throwing it over her shoulder with a native grace, she vaults into the saddle of her gay prancing steed, and is ready to follow her mountaineer "to the last gasp, with love and loyalty."

QUESTIONS.—1. What lofty notions has the free trapper's wife? 2. What kind of horse must she have, and how equipped? 3. How does she adorn herself? 4. When equipped, what does she do?

Why the rising inflection at *squaw*, first verse? (Rule I. Note II.) Why the falling on *perish*, same verse? (Rule VII. Note I.) Is this piece narrative or descriptive?

LESSON LXVIII.

SPELL AND DEFINE—1. Cony, a kind of rabbit. 2. Manifold, many in number. 3. Leviathan, a large sea animal, of what kind is not known. 4. Meditation, continued thought on any subject.

The Power and Providence of God.—BIBLE.

1. BLESS the Lord, O my soul!
O Lord my God! thou art very great;
Thou art clothed with honor and majesty.

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Who coverest thyself with light as with a garment:
Who stretchest out the heavens like a curtain:
Who layeth the beams of his chambers in the waters:
Who maketh the clouds his chariot:
Who walketh upon the wings of the wind:
Who maketh his angels spirits;
His ministers a flaming fire.

2. Who laid the foundations of the earth,
That it should not be removed for ever.
Thou coveredst it with the deep as with a garment:
The waters stood above the mountains.
At thy rebuke they fled;
At the voice of thy thunder they hasted away.
They go up by the mountains; They go down by the valleys
Unto the place which thou hast founded for them.
Thou hast set a bound that they may not pass over,
That they turn not again to cover the earth.

3. He sendeth the springs into the valleys,
Which run among the hills.
They give drink to every beast of the field:
The wild asses quench their thirst.
By them shall the fowls of the heaven have their habita-
Which sing among the branches. [tion,
He watereth the hills from his chambers:
The earth is satisfied with the fruit of thy works.

4. He causeth the grass to grow for the cattle,
And herb for the service of man:
That he may bring forth food out of the earth;
And wine that maketh glad the heart of man,
And oil to make his face to shine,
And bread which strengtheneth man's heart.

5. The trees of the Lord are full of sap;
The cedars of Lebanon, which he hath planted;
Where the birds make their nests;
As for the stork, the fir-trees are her house.
The high hills are a refuge for the wild goats,
And the rocks for the conies.

6. He appointed the moon for seasons:
The sun knoweth his going down.

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Thou makest darkness, and it is night,
Wherein all the beasts of the forest do creep forth.
The young lions roar after their prey,
And seek their meat from God.
The sun ariseth, they gather themselves together,
And lay them down in their dens.
Man goeth forth unto his work,
And to his labor until the evening.

7. O Lord! how manifold are thy works!
In wisdom hast thou made them all:
The earth is full of thy riches.
So is this great and wide sea,
Wherein are things creeping innumerable,
Both small and great beasts.
There go the ships:
There is that leviathan, whom thou hast made to play therein.
These wait all upon thee,
That thou mayest give them their meat in due season.
That thou givest them, they gather:
Thou openest thy hand—they are filled with good:
Thou hidest thy face—they are troubled:
Thou takest away their breath—they die, and return to their dust.
Thou sendest forth thy Spirit—they are created:
And thou renewest the face of the earth.

8. The glory of the Lord shall endure for ever:
The Lord shall rejoice in his works.
He looketh on the earth—and it trembleth:
He toucheth the hills—and they smoke.
I will sing unto the Lord as long as I live:
I will sing praise to my God while I have my being.
My meditation of him shall be sweet:
I will be glad in the Lord.
Let the sinners be consumed out of the earth,
And let the wicked be no more.
Bless thou the Lord, O my soul! Praise ye the Lord!

QUESTIONS.—1. How is the Supreme Being described in the first verse? 2. Mention some of his works. 3. What is said of the trees? 4. Of the beasts? 5. Of the sea and its inhabitants? 6. What reflections are made in the last verse?

What inflection at *Lord*, first verse? What at *soul?* What at *God?* Why the falling at *great?* Why does *Spirit*, seventh verse, begin with

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a capital? For what does *them* stand, third verse? What difficulty in distinctly articulating such words as *coverest*, *coverelst*, *strengtheneth*, *beasts*, &c.? Point out the different sounds of *th*, as it occurs in the words of the sixth verse. (Les. II. Elemental consonant sounds.)

Lesson LXIX.

Spell and Define—1. Goblin, a frightful phantom or appearance; appearing like a goblin. 2. Assas'sin, one who kills by secret attack. 3. Invincible, not to be conquered. 4. Men' a cing, threatening. 5. Receipts, instructions for preparing certain medicines. 6. Fortify, to make strong. 7. Banqueting, feasting. 8. Ter rene', earthly. 9. Dis'sonance, a mixture of harsh, unpleasant sounds; discord.—10. Domain, a possession; *here meane*, the earth, considered as our dwelling place.

Constant Fear of Death.—Pollok.

1. Each son of Adam's family beheld,
Where'er he turned, whatever path of life
He trod, thy goblin form before him stand,
Like trusty old assassin, in his aim,
Steady and sure as eye of destiny,
With scythe, and dart, and strength invincible,
Equipped, and ever menacing his life.

2. He turned aside, he drowned himself in sleep,
In wine, in pleasure; traveled, voyaged, sought
Receipts of health from all he met; betook
To business, speculate, retired; returned
Again to active life, again retired;
Returned, retired again; prepared to die,
Talked of thy nothingness, conversed of life
To come, laughed at his fears, filled up the cup,
Drank deep, refrained; filled up, refrained again;
Planned, built him round with splendor, won applause,
Made large alliances with men and things,
Read deep in science and philosophy
To fortify his soul; heard lectures prove
The present ill, and future good; observed
His pulse beat regular, extended hope;
Thought, dissipated thought, and thought again;
Indulged, abstained, and tried a thousand schemes
To ward thy blow, or hide thee from his eye.

3. But still thy gloomy terrors, dipped in sin,
Before him frowned, and withered all his joy.

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Still, feared and hated thing! thy ghostly shape
Stood in his avenues of fairest hope;
Unmannerly and uninvited, crept
Into his haunts of most select delight.
Still, on his halls of mirth, and banqueting,
And revelry, thy shadowy hand was seen
Writing thy name of Death.

4. Vile worm, that gnawed
The root of all his happiness terrene, the gall
Of all his sweets, the thorn of every rose
Of earthly bloom, cloud of his noon-day sky,
Frost of his spring, sigh of his loudest laugh,
Dark spot on every form of loveliness,
Rank smell amidst his rarest spiceries,
Harsh dissonance of all his harmony,
Reserve of every promise, and the *if*—
Of all to-morrows!

Immortality.

1. O LISTEN, man!
A voice within us speaks that startling word,
"Mān, thōu shālt nēver dīe!" Celestial voices
Hymn it into our souls: according harps,
By angel fingers touched, when the mild stars
Of morning sang together, sound forth still
The song of our great immortality:
Thick clustering orbs, and this our fair domain,
The tall, dark mountains, and the deep-toned seas,
Join in this solemn, universal song.

2. O listen, ye, our spirits; drink it in
From all the air! 'Tis in the gentle moonlight;
'Tis floating 'midst day's setting glories; Night,
Wrapped in her sable robe, with silent step,
Comes to our bed, and breathes it in our ears:
Night, and the dawn, bright day, and thoughtful eve,
All time, all bounds, the limitless expanse,
As one vast mystic instrument, are touched
By an unseen, living Hand, and conscious chords
Quiver with joy in this great jubilee.
The dying hear it; and as sounds of earth

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Grow dull and distant, wake their passing souls
To mingle in this heavenly harmony.—R. H. DANA.

QUESTIONS.—1. To what is the extract from Pollok addressed? 2. How is death represented as being equipped? 3. How does man seek to avoid death? 4. Where does he meet with it? 5. To what is allusion made in the last lines, third verse? 6. By what name is it called in the fourth verse?—7. How is it that man will die, and yet live for ever?

What inflection at the semicolons, second verse, and why? (Rule VIII.) To what does *thy* and *thee* refer, last line of the second verse? To what does *worm* refer, fourth verse? What inflection has *worm*, *gall*, *thorn*, &c., fourth verse? (Rule VII. Note I.) With what modulation should the fourth verse be read? Point out the different uses of the apostrophes in the second and third lines of the last verse. How should the quotation, first verse, second part, be read?

LESSON LXX.

SPELL AND DEFINE—1. Ex tem po ra' ne ous, speaking without previous study. 2. Invent, to find out something; to contrive. 3. Facility, ease of performance. 4. Com' pass, range of sound above and below the natural key. 5. Comprehensive, embracing much. 6. Degenerated, grown worse or inferior.

Industry necessary to form the Orator.—H. WARE, JR.

1. THE history of the world, is full of testimony to prove how much depends upon industry. Not an eminent orator has ever lived, but is an example of it. Yet, in contradiction to all this, the almost universal opinion appears to prevail, that industry can effect nothing, that every one must be content to remain just what he may happen to be, and that eminence is the mere result of accident. Thus multitudes, who come forward as teachers and guides, suffer themselves to be satisfied with the most indifferent attainments, and a miserable mediocrity, without so much as inquiring how they might rise higher, much less making any attempt to rise.

2. For the acquirement of any other art, they would have served a long apprenticeship, and never would have expected to practice it in public, before they had become thoroughly skilled in it. If any one would sing, he attends a master, and is drilled in the very elementary principles, and only after the most laborious process, dares to exercise his voice in public. This he does, though he has scarcely any thing to learn but the mechanical execution of what lies, in sensible forms, before his eyes. But the extemporaneous speak-

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er, who is to invent as well as to utter, to carry on an operation of the mind as well as to produce sound, enters upon the work without preparatory discipline, and then wonders that he fails!

3. If he were learning to play on the flute for public exhibition, what hours and days would he spend in giving facility to his fingers, and attaining the power of the sweetest and most impressive execution! If he were devoting himself to the organ, what months and years would he labor, that he might know its compass, and become master of its keys, and thus be able to draw out, at will, all its various combinations of harmonious sounds, and its full richness and delicacy of expression.

4. And yet he will fancy that the grandest, the most complex, the most expressive of all instruments, which the infinite Creator has fashioned, by the union of an intellectual soul with the powers of speech, may be played upon without study or practice. He comes to it a mere uninstructed tyro, and thinks to manage all its stops, and command the whole compass of its varied and comprehensive power! He finds himself a bungler in the attempt, is mortified at his failure, and settles in his mind for ever, that the attempt is vain.

5. Success in every art, whatever may be the natural talent, is always the reward of industry and pains. But the instances are numerous of men of the finest natural genius, whose beginning has promised much, but who have degenerated wretchedly, as they advanced in life, because they trusted to their gifts, and made no effort to improve. That there have never been other men of equal natural endowments with Cicero and Demosthenes, none could venture to suppose; but who have ever so devoted themselves to their art, or become equal in excellence?

6. If those great men had been content, like others, to continue as they began, and had never made those persevering efforts for improvement, what would their countries have been benefited from their genius, or the world have known of their fame? They would have been lost in the undistinguished crowd that sunk to oblivion around them. Of how many will this remark prove true, who, by application, might become eminent and useful! What encouragement is thus given to the industrious! With such encouragement, how inexcusable is the negligence, which suffers the most interesting and important truths to seem heavy and

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dull, and fall ineffectual to the ground, through mere sluggishness in the delivery!

QUESTIONS.—1. What erroneous opinion is quite universally entertained? 2. How do they acquire any other art, as singing, or playing on an instrument? 3. What is said in regard to Cicero and Demosthenes? 4. To whom does their example give encouragement? 5. How did Demosthenes become a great orator? (See School Reader, Third Book, Les. LXXXIX.) 6. Can we expect to become correct speakers, or readers, without pains and labor? 7. Who were Cicero and Demosthenes? Ans. The former was the greatest Roman orator; the latter, the greatest Grecian orator.

For what does *it* stand in the phrase, 'He comes to it,' &c., fourth verse? What Rule for the inflections as marked at the end of the fourth verse?

LESSON LXXI.

SPELL AND DEFINE—1. Con sum'mate, perfect; complete. 2. Cable, a strong rope, used to retain a ship at anchor. 3. Mass'ive, very heavy. 4. Threads, passes through, as a narrow channel. 5. Tor'tu ous, winding. 6. Mon'e ta ry, relating to money. 7. Fa ce'tious, full of pleasantry; merry; sportive. 8. Rep ar tee', a ready and witty reply. 9. Comedian, an actor or writer of comedy. 10. Vociferousness, loudness of voice. 11. Hulk, the body of a vessel of any kind. 12. Emerging, coming out. 13. Abstrac'tion, absence of mind; inattention.

Reflections on the Burning of the Lexington.—WM. C. BROWN.

[This steamboat took fire while making its passage from New York to Providence, R. I., in Jan. 1840. The weather was intensely cold, and of about 150 passengers on board, but three or four escaped.]

1. A FIRE on the water is always terrific. The ribs of oak will stand against the roaring winds and dashing waters, and the hardy mariner can sleep soundly amid the storms of heaven. The storm is the season not of great dánger, ordinarily, but of great exèrtion, and of the exèrcise of the consummate skill of seamanship, and having passed it safely, it is remembered rather as an explòit than a péril.

2. Not so with a fire at sea. No securing of hatches, clearing of decks, lashing of boats, or double reefing of sails, can prepare for a fire. Strong cables and massive anchors are of no use, for the most terrible of elements, when uncontrolled, has broken loose from the power which governed it, and has asserted its supremacy in the work of death.

3. Let the reader fancy himself looking down upon the Lexington, as she wheels away from the pier at New-York, and gallantly threads her way up the East River, and through

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the tortuous channel of Hurl Gate. The Sound opens before her, as the last gray of the twilight is fading over the waters, and the chill night-wind, penetrating every nook on deck, drives all to the cabins. Let us look in upon them. The passions and purposes of the human bosom are at work, and even in this thoroughfare, we may read something of human character.

4. Gathered in groups here and there, are the merchants who chance to meet acquaintances, reviewing the condition of monetary and mercantile affairs, and gathering from mutual hints the elements of future commercial enterprises. At the tables are seated several parties of card players, spending the energies of deathless minds, in the efforts to use skillfully certain pieces of figured paste-board, and ever and anon some triumphant exclamation tells a crowd, which has gathered around, that a crisis in the game has passed, and victory has decided upon her favorites.

5. In a more social attitude around the stoves, are several old sea-captains, who have been long absent, and are now returning to their tenderly remembered fire-sides, and the affections of the delighted group, which awaits their coming. You may see their weather-beaten faces lighted up with smiles, as they talk of their past adventures, and remember that having passed their perils, they are almost home. If any man is worthy of a warm greeting, when he turns his footsteps homeward, it is a magnanimous and upright seaman.

6. Yonder is the scholar, pacing up and down in deep abstraction, and farther on, a company, apparently bound in the bonds of some common sorrow, and only now and then uttering some word of condolence, and sadly thinking of their mutual sorrows. A merry and facetious band are amusing themselves by calling forth, and listening to the lively sallies and witty repartees of a much-admired comedian.

7. In another apartment, may be seen the widow in her weeds, sadly reflecting that he, who had often passed along the same route with her in health and hope, was now a corpse on board, borne toward his last resting place. There are also mothers who have called their children around them, and are watching them with all a mother's anxiety and a mother's hope. On deck, busy in the duties of their charge, or lounging wearily around the engines, are to be seen the hands of the boat, listless as ever—thoughtless alike of the future and the present.

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8. A world in miniature is here. The hopes and fears, the love and hate, the ambition and despair, the mirth and sorrow of the millions of our race, have their representatives here.—An hour has passed. Some are beginning to prepare for a night's repose, and others are entering with more interest into the amusements of the evening.

9. But hark! What cry is that from the deck, which starts every passenger to his feet, and hurries up the gangway all who are near it? It is, "*Fire! fire!*" "The boat is on fire," is echoed from every lip, and the whole company rushes confusedly from the cabin. "Where? where?" is asked by scores of voices, and the vociferousness of the question, and the fierceness of the struggle for a sight of it, prevent the answer being given.

10. The boat is headed for the shore, while first the fitful bursts of smoke, and then the frightful flames denote that she is doomed. A boat is thrown over, and is instantly loaded, but the steamer in her watery path, plays the tempest's part, and the frail boat is ingulfed in the waves, which she heaves from her quivering sides! Another fares the same fate. The life-boat, the last resort, is let down, but is caught in the wheel and lost!

11. At last, as the frightful company begin to hope they may reach the shore, a crash is heard, and all is still. The wheels cease to move, and the hulk sways heavily amid the roaring flames. Now comes the scene of terror! Listen to the shrieks which pierce the very heavens; the horrid groans of some in their feverish agony, and the plaintive exclamations of others who think of the home and friends they can never see again; while now and then, at intervals of these, may be heard, as on board the fated Kent, or the wrecked Home, the solemn prayer, commending the soul of the supplicator to God, and even, if the ear mistakes not, the song of triumph, like that sung by an apostle in the dungeon of Nero.

12. The flames rush on, licking up the water which continues to be thrown, as if in mockery. One after another has fled to the remotest part of the boat, that he may preserve life a little longer, or has crawled over, and is clinging to the guard-braces, while over head the fire crackles and hisses, triumphing in their subjugation. Some have thrown over bales of cotton, or other articles of freight, and are floating upon them; while others, maddened by the intolerable

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neat which is every moment growing more and more terrible, have cast themselves into the sea, and are struggling as desperately with the waves, as if there was a chance of life! Can a moment of more horrible, agonizing suspense be imàgined?

13. But amid this raging destruction, the Christian stands as the sun among the flying clouds of heaven, calm and serene; one moment lost in the confusion, the next emerging from it to utter words of comfort, or raise a prayer to God for the pardon of the guilty and horror-stricken. Moment of terror! It chills the blood to think of it! But that moment passes. The burned mass begins to settle. Each end of the boat sways for a moment in the yielding waters, and the eddying of the troubled waves, tells that the Lexington, with her unfortunate passengers and crew, rests where the sea sings for ever the dirge of the lost!

QUESTIONS.—1. What is said of a storm on the water? 2. What of a fire? 3. How is the course of the Lexington described? 4. What is said of the merchants? 5. The card players? 6. The sea-captains? 7. How is the scholar described? 8. The facetious band? 9. The widow? 10. What is said of the boat hands? 11. What, of the small boats? 12. Describe the conclusion of the scene. 13. Do you know of any other boat, since the burning of the Lexington, that has met with a similar fate?

What Rule can you give for the inflections as marked, first verse? What causes *peril* to have the rising, and *exploit*, the falling inflection, first verse? (Les. VIII. Note III.) What inflection at the exclamations, ninth verse? (Rule VII.) With what different modulations of voice should the ninth and last verses be read? Why does the direct question, ending the twelfth verse, take the falling inflection? (Rule I Note I.)

LESSON LXXII.

SPELL AND DEFINE—1. Versed, skilled. 2. Abstruse, difficult to be understood; concealed. 3. Alchemy, the pretended science of changing all metals into gold, and finding a remedy for all diseases. 4. Inevitable, not to be avoided. 5. Irksome, tiresome. 6. Temporary, existing for a short time. 7. Acquisition, any thing gained. 8. Frontispiece, an ornamental figure fronting the first page of a book. 9. Cem'ent, a sticky substance for joining bodies closely together. 10. Volatile, light and trifling; fickle.

The Art of Memory.—IMPERIAL MAG.

Desiderius. How do you advance in your stùdies, my friénd?

Erasmus. But very indifferently. In this respect, it would

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be of great advantage, if I could prevail in a requèst which I have to make of you.

D. You may easily prevail in any thing that concerns your bènefit.

E. I know that you are well versed in the most abstruse parts of learning.

D. I should rejoice to be so.

E. I am informed that there is a certain "*art of memory*," which is attended with this advantage, that it will enable a man with little labor to acquire all the liberal sciences.

D. Astònishing! have you seen the bóok?

E. I hàve; but I have not had an opportunity of studying it sufficiently.

D. What does it contain?

E. The figures of a great variety of animals, as dragons, lions, leopards; various circles also, in which are written words, some in Latin, some in Greek, some in Hebrew, and some in other languages.

D. In how short a time is this wonderful attainment to be made?

E. In a fortnight.

D. A splendid pròmise, truly! And can you name any one that has acquired all this learning in this manner?

E. No, indeed.

D. Nor is it likely that you will soon. You will meet with a man deeply learned by this art, and one rich by the practice of alchemy in about the same period.

E. I should rejoice to find the art real.

D. Perhaps you deem it too much troùble to purchase learning at the cost of so much toil, as it usually requíres.

E. I had rather get it éasily.

D. Yet the toil is enèvitable, if you would get the prize. Gold, silver, and jewels, palaces, and kingdoms, are often dealt out to the slothful and worthless: but rìches, more noble than thése, and those which are peculiarly our own, are obtained only by diligence. But the exertions, by which so great an advantage is acquired, should not be considered irksome, when we see multitudes encountering the most appalling hazards, regardless of the toil, to obtain mean and temporary advantages, and often without success. The labors of the student are sweet, and the more so the farther he proceeds. It is by no means difficult to remove all the weariness of study.

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E. Hòw ?

D. By leading the mind to lòve the process by which learning is acquired, and then to vàlue the acquisition.

E. How are these desirable objects to be obtained ?

D. Think what advantages of wealth and honor, what authority and power, learning has secured to its possessors. Reflect that it is knowledge which makes man to differ from the brute.

E. You say well.

D. Then it is needful that your faculties should be brought into proper subjection, and that the mind should find delight in those things that serve rather for utility, than pleasure. The things that are in their own nature excellent, though they may at first seem irksome, will speedily become delightful; and then the master will rejoice in his scholar, and the scholar will learn with facility, according to the saying of Isocrates, worthy to be inscribed in letters of gold, as a frontispiece to your book,—"HE THAT HAS HIS HEART IN HIS LEARNING, WILL SOON HAVE HIS LEARNING IN HIS HEART."

E. I do not complain of want of quickness of learning, but of uncommon proneness to forget.

D. Your complaint is, that your head is like a sieve.

E. Just so; but how can I help it ?

D. You must stop up the holes.

E. How is this to be done ?

D. Not by cement, but by diligence and attention. He that regards the words and not the sense of an author, will soon forget all. "Words," as Homer says, "are winged, and will soon take their flight, unless the weight of meaning fasten them down." Your first care, therefore, should be to obtain a clear understanding of the meaning, which is then to be subjected to mature consideration; for which purpose, the mind should be brought to bear upon it at different times. If the imagination be so much disposed to wandering, that it will not submit to this discipline, it is unfit for profitable study.

E. That is not an easy task, I know very well.

D. Where the mind is so volatile, as to be incapable of fixing on one particular subject, it can not retain what is heard or read. Lead may be made to receive and retain an impression, for its substance is both soft and stable; but how can water or quicksilver retain an impression ? If the atten-

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tion be brought under the government of the intellect, and you diligently attend the company of learned men, you will find their conversation to be profitable beyond conception, and your acquisitions will be made with little toil; for, besides the discourse of your companions, and their regular daily instruction, suppose you hear in the morning eight words of wisdom, and the same number in the evening, how great will be the sum at the end of the year!

E. Very great, indeed, if I could but remember it.

D. If you hear nothing but Latin well spoken, what is to hinder your speaking it well also in a few months? for ignorant boys will acquire the French or Spanish language in a very short space of time, by this means.

E. I will follow your counsel, and endeavor to discipline my mind to *attention*.

D. I know of no other "art of memory," but love, care, and industry. Hear nothing but what you ought to hear. Read nothing but what you ought to read. Hear with attention. Read with attention. Let your heart be upon the subject. Love it for its sake, and for your own sake, and for the sake of others, to whom, if you remember, you may repeat it. Be diligent. Never be unemployed. Never idle away time, and with care you will surely succeed. The memory is a faithful friend, if properly cultivated, and may as well be employed for a good purpose as a bad one.

QUESTIONS.—1. What curious book is mentioned? 2. What was it said could be acquired by it in a fortnight? 3. How alone can learning be obtained? 4. Of what advantage is it? 5. What is the saying of Isocrates? 6. How may we remember what we learn? 7. What then is the art of memory?

What Rules for the different inflections, first verse? How are the different speakers in this dialogue to be personated? How should the quotation from Isocrates be read? Are the inflections as marked on *trouble* and *requires* according to the general rule? What causes this variation? What example of antithetic emphasis in the last sentence of the lesson?

LESSON LXXIII.

SPELL AND DEFINE—1. Pitted, set in competition, as in a debate. 2. Declamation, a speech made in the tone and manner of an oration. 3. De du'ci ble, capable of being drawn from; inferable. 4. Cha grin', vexation. 5. Injudi'cious, void of judgment; unwise. 6. Sonnets, short poems. 7. Egotist, one who talks much about himself. 8. Dis cord'ant, disagreeing. 9. Avert'ed, turned away. 10. Trans mu'ting, changing.

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11. Prolific, productive. 12. Laud'able, praise-worthy. 13. Adaptation, suitableness to circumstances, or a regard to what is suitable. 14. Obtru'ded, thrust in by force. 15. Obtuse'ness, bluntness; dullness.

Disagreeable Talkers.—Mrs. Ellis.

1. There can not be a greater mistake in the science of being agreeable, than to suppose that conversation must be made a business. Oh! the misery of being pitted against a professional talker!—one who looks from side to side until a vacant ear is found, and commences a battery of declamation, if you will not answer, and of argument, if you will.

2. Indeed, the immense variety of annoyances, deducible from ill-managed conversation, is a sufficient proof of its importance in society; and any one disposed to dispute this fact, needs only recall the many familiar instances of disappointment and chagrin, which all who mix, in any manner, with what is called the world, must have experienced from mistaken views of what is agreeable in conversation.

3. It would be vain to attempt an enumeration of the different aspects, under which this peculiar annoyance presents itself. A few heads will be sufficient, under which to arrange the different classes of injudicious talkers. Yet among these, even the most inveterate, may be found worthy individuals, whose qualifications for imparting both instruction and amusement, are by no means contemptible.

4. Entitled to distinction in the art of annoyance, are those who are perpetually talking about *themselves*. It is not of much consequence what is the nature of the subject proposed to their attention. If the weather, "It does not agree with me, *I* like the wind from the west." If the politics of the country in which they live, "I have not given much attention to politics." If any moral quality in the abstract is discussed, "Oh, that is just *my* fault!" or, "If I possess any virtue, I do not think it is that."

5. If the beauty of any distant place, is described, "*I* never was there, but my uncle once was within ten miles of it; and had it not been for the miscarriage of a letter, I should have been his companion on that journey! My uncle was always fond of taking me with him. Dear good man, I was a great favorite of his!" If the lapse of time is the subject of conversation, "The character undergoes many changes in a few years. I wonder whether, or in what way, *mine* will be

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altered two years hence." If the moon, "How many people write sonnets to the moon! *I* never did."

6. And thus sun, moon, and stars—the whole created universe—are but links in that continuous chain, which vibrates with perpetual music to the egotist, connecting all things in heaven and earth, however discordant, by a perfect and harmonious union with *self*.

7. Another class of annoying talkers, whose claims to eminence in this line I am in no way disposed to contest, consists of the talkers of mere common place—those who say nothing but what we could have said ourselves, had we deemed it worth our while, and who never, on any occasion, or by any chance, give utterance to a new idea.

8. Such people *will* talk. They seem to consider it their especial duty to talk, and no symptoms of inattention in their hearers, no impatient answer, no averted ear, nor even the interminable monotony of their own prattle, has the power to hush them to silence. If they fail in one thing, they try another; but, unfortunately for them, there is a transmuting medium in their own discourse, that would turn to dust the golden opinions of the wisest of men.

9. Another and most prolific source of annoyance, is found among that class of persons, who choose to converse on subjects interesting to themselves, without regard to time, or place, or general appropriateness. Whatever they take up, either as their ruling topic, or as one of momentary interest, is forced upon a company, whether in season, or out of season; and they often feel surprised and mortified that their favorite subjects, in themselves perhaps well chosen, are received by others with so cold a welcome. How many worthy individuals, whose minds are richly stored, and whose laudable desire is to disseminate useful knowledge, entirely defeat their own ends by this want of adaptation; and many, whose conversation might be both amusing and instructive, from this cause, seldom meet with a patient hearer.

10. Nor must we forget, among the abuses of conversation, the random talkers,—those who talk from impulse only, and rush upon you with whatever happens to be uppermost in their own minds, or most pleasing to their fancy at the time, without waiting to ascertain whether the individual they address, is sad or merry,—at liberty to listen, or pre-occupied with some weightier and more interesting subject.

11. Whatever the topic of conversation, thus obtruded

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upon a company, may be, it is evident there must be a native obtuseness and vulgarity in the mind of the individuals who thus offend, or they would wait before they spoke, to tune their voice to some degree of harmony with the feelings of those around them. Thus, we have noticed a few of the abuses of conversation, and of such we have, perhaps already, had more than enough, though the catalogue might easily be continued through many volumes.

QUESTIONS.—1. What great mistake is mentioned in the first verse? How have all experienced disappointment? 3. What is said of those who talk about themselves? 4. Of the talkers of mere common place? 5. Of those who converse on subjects interesting merely to themselves? 6. Of random talkers? 7. What must evidently be in the mind of such individuals?

There are twenty-four capital letters in the fourth and fifth verses;—how do you account for each?

LESSON LXXIV.

SPELL AND DEFINE—1. Ham'moc, a hanging bed, suspended by cords. 2. Secreted, concealed; hid. 3. Ec'sta sy, excessive joy; rapture. 4. Impearled, decorated, as with pearls. 5. Lar'ums, alarms; gives notice of danger. 6. Shrouds, large ropes extending from the top of a mast to each side of a ship, to support the mast. 7. Fathom, a measure of six feet. 8. Circle, to move round or in a circle. 9. Cor'al, a hard substance, or shell of a marine animal, growing in the sea like a plant.

Be careful to avoid a singing tone in reading this lesson.

The Young Mariner's Dream.—DIMOND.

1. IN slumbers of midnight the sailor boy lay,
His hammoc swung loose at the sport of the wind;
But, watch-worn and weary, his cares flew away,
And visions of happiness danced o'er his mind.

2. He dreamed of his home, of his dear native bowers,
And pleasures that waited on life's merry morn;
While memory each scene gayly covered with flowers,
And restored every rose, but secreted its thorn.

3. Then fancy her magical pinions spread wide,
And bade the young dreamer in ecstasy rise;—
Now far, far behind him, the green waters glide,
And the cot of his forefathers blesses his eyes.

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4. The jasmine clambers with its flowers o'er the thatch,
And the swallow sings sweet from her nest in the wall;
All trembling with transport, he raises the latch,
And the voices of loved ones reply to his call.

5. A father bends o'er him with looks of delight;
His cheek is impearled with a mother's warm tear;
And the lips of the boy in a love-kiss unite
With those of a sister, whom his bosom holds dear.

6. The heart of the sleeper beats high in his breast,
Joy quickens his pulses, his hardships seem o'er;
And a murmur of happiness steals through his rest—
"O God! thou hast blest me; I ask for no more."

7. Ah! whence is that flame which now bursts on his eye?
Ah! what is that sound which now larums his ear?
'Tis the lightning's red glare, painting wrath on the sky!
'Tis the crashing of thunders, the groan of the sphere!

8. He springs from his hammoc—he flies to the deck—
Amazement confronts him with images dire—
Wild winds and mad waves drive the vessel a wreck—
The masts fly in splinters—the shrouds are on fire!

9. Like mountains the billows tremendously swell;
In vain the lost wretch calls on mercy to save;
Unseen hands of spirits are ringing his knell,
And the death-angel flaps his broad wing o'er the wave

10. O sailor bóy! wòe to thy dream of delight!
In darkness dissolves the gay frost-work of bliss;
Where now is the picture that fancy touched bright,
Thy parents' fond pressure, and love's honeyed kiss?

11. O sailor bóy! sailor bóy! never again
Shall hòme, lóve, or kindred, thy wishes repay;
Unblessed, and unhonored, dŏwn dēep in the māin,
Full many a score fathom, thȳ frāme shāll decāy.

12. No tomb shall e'er plead to remembrance for thee,
Or redeem form or fame from the merciless surge;
But the white foam of waves shall thy winding-sheet be,
And winds, in the midnight of winter, thy dirge!

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13. On a bed of green sea-flower thy limbs shall be laid;
Around thy white bones the red coral shall grow;
Of thy fair, yellow locks threads of amber be made,
And every part suit to thy mansion below.

14. Dàys, mònths, yéars, and àges, shall circle away,
And still the vāst wāters abōve thēe shāll rōll;
Earth loses thy pattern for ever and aye:—
O sailor bóy! sailor bóy! pēace to thȳ sōul.

QUESTIONS.—1. Where was the sailor boy asleep? 2. Of what did he dream? 3. What did he fancy he saw? 4. How received? 5. By what was he awakened? 6. What did he do? 7. How is the storm described? 8. What was the fate of the sailor boy?

Which verses of this lesson should be read in a sprightly tone of voice, expressive of joy? Which in a hurried tone, indicative of fright, or sudden alarm? Which in a plaintive tone? What poetic pauses does this poetry contain? Between what words in the first line does the demi-cesura occur? What Rule for the falling inflection on *woe*, tenth verse? Why the rising on the repetition of *boy*, eleventh verse? (Rule V.) What example of the monotone in the last verse?

LESSON LXXV.

SPELL AND DEFINE—1. Cho'ral, belonging to a choir. 2. Jovial, joyous. 3. Despond, to despair of obtaining. 4. Conned, learned; committed to memory. 5. Recluse, shut up; retired. 6. Corrode, to wear away by degrees. 7. Venomed, poisoned. 8. Unvanquished, not subdued; unconquered. 9. Diffused, spread. 10. Baffled, mocked or defeated by artifice.

The Treasure that Waxeth not Old.—D. HUNTINGTON

1. O, I HAVE loved, in youth's fair vernal morn,
To spread imagination's wildest wing,
The sober certainties of life to scorn,
And seek the visioned realms that poets sing—
Where Nature blushes in perennial spring,
Where streams of earthly joy exhaustless rise,
Where Youth and Beauty tread the choral ring,
And shout their raptures to the cloudless skies,
While every jovial hour on downy pinion flies.

2. But àh! those fairy scenes at once are fled,
Since stern Experience waved her iron wand,
Broke the soft slumbers of my visioned head,
And bade me here of perfect bliss despond.

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And oft have I the painful lesson conned,
When Disappointment mocked my wooing heart,
Still of its own delusion weakly fond,
And from forbidden pleasures loth to part,
Though shrinking oft beneath Correction's deepest smart.

3. And is there naught in mortal life, I cried,
Can soothe the sorrows of the laboring breast?
No kind recess, where baffled hope may hide,
And weary Nature lull her woes to rest?
O grant me, pitying Heaven, this last request,
Since I must every loftier wish resign,
Be my few days with peace and friendship blessed;
Nor will I at my humble lot repine,
Though neither wealth, nor fame, nor luxury be mine.

4. O give me yet, in some recluse abode,
Encircled with a faithful few, to dwell,
Where power can not oppress, nor care corrode,
Nor venomed tongues the tale of slander tell;
O bear me to some solitary cell,
Beyond the reach of every human eye;
And let me bid a long and last farewell
To each alluring object 'neath the sky,
And there in peace await my hour—in peace to die.

5. "Ah, vain desire!" a still small voice replied,
"No place, no circumstance can Peace impart:
She scorns the mansion of unvanquished Pride,
Sweet inmate of a pure and humble heart.—
Take then thy station—act thy proper part;—
A Savior's mercy seek,—his will perform:
His word has balm for sin's envenomed smart,
His love, diffused, thy shuddering breast shall warm;
His power provide a shelter from the gathering storm."

6. O welcome hiding place! O refuge meet
For fainting pilgrims, on this desert way!
O kind Conductor of these wandering feet,
Through snares and darkness, to the realms of day!
So did the Sun of righteousness display
His healing beams; each gloomy cloud dispel:
While on the parting mist, in colors gay,
Truth's cheering bow of precious promise fell,
And Mercy's silver voice soft whispered—"All is well."

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QUESTIONS.—1. What had the writer loved when young? 2. Where are those scenes? 3. What have Experience and Disappointment done? 4. What does he ask in the third and fourth verses? 5. In what verse is a reply given, and by what is it given? 6. What is it that is an inmate of a humble heart, fifth verse? 7. Who is the Conductor mentioned in the sixth verse?

Why do *Nature*, *Youth*, *Beauty*, *Experience*, &c., begin with capitals? (See general questions, page 55.) How should the quotation in the last line be read? What pause before the quotation, also in the last line of the fourth verse? Are the questions at the beginning of the third verse, direct or indirect? What Rule for the falling inflections, first line, sixth verse?

LESSON LXXVI.

SPELL AND DEFINE—1. Indecision, want of settled purpose of mind. 2. Ap pre hend', to conceive in the mind; to seize. 3. Id'i ot, a fool from his birth. 4. Lu'na tic, an insane person. 5. Pastime, amusement; diversion; sport. 6. Beholden, indebted; bound in gratitude. 7. Quiver, a case or sheath for arrows.

Select Sentences.

1. WE are never made so ridiculous by the qualities we have, as by those we affect to have.

2. There is no revenge more heroic, than that which torments envy, by doing good.

3. Before we passionately desire any thing which another enjoys, we should examine into the happiness of its possessor.

4. We promise according to our hopes, and perform according to our fears.

5. A contented mind, and a good conscience, will make a man happy in all conditions.

6. When our hatred is violent, it sinks us even beneath those we hate.

7. The sure way to be cheated is, to fancy ourselves more cunning than others.

8. He who tells you the faults of *others*, intends to tell others of *your* faults.

9. We appear great in an employment below our merit; but often little in one that is too high for us.

10. There is as much eloquence in the tone of voice, in the look, and in the gesture of a speaker, as in the choice of his words.

11. We need not be much concerned about those faults, which we have the courage to own.

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12. The excessive pleasure we feel in talking of ourselves, ought to make us apprehensive that we afford little to our auditors.

13. To become an able man in any profession whatever, three things are necessary,—nature, study, and practice.

14. The reason that many men want their desires, is, because their desires want reason. He may do what he will, that will do but what he may.

15. Never employ yourself to discern the faults of others, but be careful to mend and prevent your own.

16. Passion often makes a fool of a man of sense; and it sometimes makes a man of sense, of a fool.

17. In thy discourse, take heed *what* thou speakest, to *whom* thou speakest, *how* thou speakest, and *when* thou speakest.

18. Indecision is an evidence of weakness; for it evinces either a want of capacity to apprehend what is best, or a want of energy to pursue it.

19. Restrain yourself from being too fiery and flaming in matters of argument. Truth often suffers more from the heat of its defenders, than from the argument of its opposers. And nothing does reason more right, than the coolness of those that offer it.

20. Pitch upon that course of life, which is the most excellent, and habit will render it the most delightful.

21. When once you profess yourself a friend, endeavor to be always such. He can never have any true friends, who will be often changing them.

22. Take no pleasure in the folly of an idiot, nor in the fancy of a lunatic, nor in the frenzy of a drunkard. Make them the objects of thy pity, not of thy pastime; when thou beholdest them, think how thou art beholden to Him who suffered thee not to be like them.

23. If to *do*, were as easy as to *know* what were good to do, chapels had been churches, and poor men's cottages, prince's palaces. He is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than to be one of twenty to follow mine own teaching.

24. Death is the most certain, and yet the most uncertain of events. That it will come no one can question, but when no one can decide. The young behold it afar in the future; the aged regard it still at a distance; but both are smitten

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suddenly as by a bolt from the cloud—a serpent from the brake—or a shaft from an unseen quiver. There is no safety, therefore, save in that habitual preparation which nothing can deceive, and nothing surprise.

Why are *others* and *your* emphatic, eighth verse? Which are the most emphatic words in the fourteenth verse? Why are *what*, *whom*, *how*, and *when*, emphatic, seventeenth verse? (Les. VIII. Rem. 2.) What inflections have *pity* and *pastime*, twenty-second verse, and why? (Rule III.) Why is the first syllable of *uncertain*, as it occurs in the last verse, accented instead of the second? (Les. VIII. Note III.)

LESSON LXXVII.

SPELL AND DEFINE—1. Firmament, the sky, or heavens. 2. Geologist, one who studies the earth, as to its structure and the materials of which it is composed. 3. Strata, layers of different materials. 4. Evolves, throws out; causes to grow out of the earth. 5. Chemist, one who studies the nature and properties of bodies. 6. Respiration, breathing. 7. Assimilation, the process by which bodies convert others into their own nature. 8. Botanist, one who studies plants. 9. Radiating, giving out. 10. Dep o si'tion, the act of laying, or depositing. 11. A nat'o mist, one who has become acquainted with the structure of animal bodies by dissecting them. 12. Muscles, fleshy fibers.

Wisdom and Goodness of the Creator, manifested in His Works.—LON. SAT. MAG.

1. THE more attentively we consider the face of nature, the more deeply we pry into its mysteries, and make ourselves acquainted with its secrets, the more do we acknowledge the wisdom of the Creator,—the more do we feel that "the heavens declare the glory of God, and the firmament showeth his handy work." Every advance in science, every new discovery in the structure and organization of the bodies that surround us, does but increase our admiration, and confirm our assurance, that

"The hand that made them is divine."

2. The geologist investigates the crust of the earth. He observes the nature of its strata,—he discovers, in their arrangement, the sources of the rivers that run among the hills. He observes that had this order been reversed, the rain which falls from heaven, would have deluged the surface of the earth, without penetrating its bosom, and would have swept from its face, in wild, devastating torrents, those fruits and plants which it now so beneficently nourishes and evolves.

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3. The chemist finds the air composed of two gases, one of which is by itself fatal to animal life, while an undue proportion of the other, would change the air into a corrosive poison; yet they are mixed in such proportions as to form the compound most suitable to support respiration. And these proportions he finds every where unvaried.

4. He examines the earths,—he considers their use for the growth and support of plants, and he asks himself of what they should consist for this purpose. He finds of what plants are composed, what portion of their substance they derive from the air, and what they must draw from the soil. However various the composition of this soil, it consists essentially of two parts. One is earthy matter, the other is formed from the remains of animal and vegetable substances, which, when mixed with the former, constitute common mold. The rain, then, running through this mold, dissolves those portions which will furnish nourishment to the plants, which, being presented to the roots, by them are absorbed, and sent as sap to the leaves, where, by exposure to the air, they undergo the final process of assimilation.

5. The botanist here steps in, and adds his mite to that beautifully continuous train of evidence, which, like the golden chain of the poet, binds together heaven and earth. He observes the beautiful adaptation of the plant to the soil, in which it is intended to grow. A constant supply of water is necessary to its life, and when the thirsty soil fails to impart this through the root, how beautiful is the provision that enables the leaves to absorb the watery vapour from the atmosphere, and by the faculty they possess of radiating heat, so to reduce their temperature during the night, as to cause the deposition on themselves of the gentle dew of heaven.

6. How beneficent was it in divine goodness to ordain, that corn, so necessary to the support of man, should grow, not on bulky vegetables, requiring much space and length of time for re-production, but on small slender plants, which spring up almost as soon as the seed is put into the ground. In the former case, the destruction of a crop would have been followed by famine for many years; in the latter, there is nothing more than inconvenience for a few months.

7. But, beyond all measure, the most interesting, as referring to the curious and intricate of the works of the Almighty, are the discoveries of the anatomist and naturalist. Every step he makes in the acquaintance with nature, every

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new fact that he discovers, opens to him such a boundless exhibition of wisdom, goodness, and mercy, that,

> "Transported with the view, he's lost
> In wonder, love, and praise."

8. He observes the countless tribes of fishes "that have their way in the deep, and occupy themselves in the great waters." How admirably is their shape adapted to cleaving their way through the watery element; how powerful the muscles of their fins, by which they are propelled; how ingenious the situation and construction of the air-bladder, by which they are enabled to rise and sink at pleasure; but, above all, how beautiful is the mechanism of their respiration!

9. That, which to animals with lungs, would be painful and laborious, is, by the substitution of gills, rendered easy. The fish fills its mouth with water, and, instead of swallowing, suffers it to pass through its gills. To each branch of the gills, is distributed a vein or artery, by means of which the blood is exposed to the vivifying principle, contained in the water, and thus the same change is produced as in us, by the passage of the blood through the lungs.

10. In birds the great object seems to have been lightness, to enable them to soar through the spacious fields of air, the element it was intended they should occupy. For this purpose their bones are hollow, and filled with air; their lungs are continuous, with a number of air-sacks, occupying much space with little weight. Their wings are widely extended, in comparison with the size of their bodies, by which they are enabled to condense a considerable body of air, which, by its elasticity, assists them in flight.

11. The means by which a bird, while sleeping, maintains its hold on the branch, is equally admirable. The tendon, running from the muscle to the extremities of the talons, runs behind the joint, or elbow of the leg. As the bird sits down, this joint is bent, and the tendon passing over it, is, of course, strained; from which results, mechanically, the closing of the talons round the object on which they are placed, and thus, without any muscular exertion, the hold is kept while the bird sleeps.

12. And now, as we approach man, and the higher order of animals, facts crowd on us in such countless abundance, and in such rich profusion, that we shall not even attempt to enumerate them. But let us glance with our mind's eye

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over the few, but interesting facts before us. Let us observe their exquisite ingenuity,— their beautiful adaptation and suitability to circumstances. And shall we then attribute them to a blind chance,—an indiscriminate destiny? No; we shall not so far insult our reason. Voiceless though they be, they declare, in language not to be misunderstood, the existence of an ever-wise and ever-bounteous Creator,

"Who is over all, God blessed for ever."

QUESTIONS.—1. What do we acknowledge the more we examine the face of nature? 2. What does the geologist recognize? 3. What does the chemist find? 4. What on examining the earth? 5. What does the botanist observe? 6. How are fishes able to sink or rise in the water at pleasure? 7. Of what use are the gills? 8. What is said of the bones, &c. of birds? 9. How do birds maintain their hold on the branches while sleeping? 10. What is said of man, and the higher order of beings? 11. What do these things teach us?

Where is the first quotation, first verse, to be found? Ans. 19th Ps. 1st verse. Where the one at the end of the lesson? Ans. Rom. 9th Chap. 5th verse. What difficulty in distinctly articulating the words in the first part of the second verse?

LESSON LXXVIII.

SPELL AND DEFINE—1. Client, one who applies to a lawyer for counsel or advice; a dependent. 2. Equitable, just to all parties. 3. Responded, replied. 4. Amicable, friendly. 5. Basis, the foundation of any thing. 6. Ac qui esce', to comply with; to assent to. 7. Reconciliation, renewal of friendship after disagreement. 8. Negotia'tion, transacting of business between two parties. 9. Epithets, names; titles.

NOTE.—Let the reader observe carefully by whom each sentence in the following lesson is uttered, and accommodate his voice and manner to the feelings of the speaker.

The Soft Answer.—T. S. ARTHUR.

1. "I'LL give him law to his heart's content; the scoundrel," said Mr. Singleton, walking backward and forward, in a state of angry excitement. "Don't call harsh names, Mr. Singleton," said Lawyer Trueman, looking up from the mass of papers before him, and smiling in a quiet, benevolent way. "Every man should be known by his true name. Williams is a scoundrel, and so he ought to be called," replied the client with increased warmth.

2. "Did you call him a scoundrel before you received his reply to your last letter?" asked the lawyer. "No, I did not. But that letter confirmed my previously formed im-

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pressions of his character." "But I can not find in that letter any evidence, proving your late partner to be a dishonest man—he will not agree to your proposed method of settlement, because he does not see it to be the most proper way." "He won't agree to it, because it is an honorable and equitable method of settlement—that's all!" responded Mr. Singleton, still excited.

3. "There you are decidedly wrong," said the lawyer. "You have both allowed yourselves to become angry, and if I must speak plainly, I think you the most unreasonable in the present case. Two angry men never can settle any business properly. You have very unnecessarily increased the difficulties in the way of a speedy settlement, by writing Mr. Williams an angry letter, to which he has responded in a like unhappy temper. Now, if I am to settle this business for you, I must write all letters that pass to Mr. Williams in future."

4. "Well, let me answer this letter," said Mr. Singleton, "and after that I promise that you shall have your own way." "No," said Mr. Trueman, "I shall consent to no such thing. It is the reply to *that* letter, which is to modify the negotiation for a settlement, in such a way as to bring success, or failure; and I have no idea of allowing you, in the present state of your mind, to write such a one as will most assuredly defeat an amicable arrangement."

5. After some pause, Singleton replied, "Indeed I must write this letter. There are some things I want to say to him, which I know you won't write." "There is in the Bible," said Mr. Trueman, "a passage peculiarly applicable to the present case. It is this; 'A soft answer turneth away wrath, but grievous words stir up anger.' I have found this precept, in a life that has numbered more than double your years, to be one that may be safely and honorably adopted in all cases. You blame Mr. Williams for writing you an angry letter, and are indignant at certain expressions therein contained. Now is it any more right for you, than for him, to write an angry letter with cutting epithets?"

6. "Well, I suppose, then, I shall have to submit. When will it be ready?" "Come this afternoon, and I will give you the draft, which you can copy and sign." In the afternoon Mr. Singleton came, and received the letter prepared by Mr. Trueman. It ran thus—"I regret that my proposition

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did not meet your approval. The mode of settlement which I suggested, was the result of a careful consideration of our mutual interests. Be kind enough to suggest to Mr. Trueman, my lawyer, the plan which you would think best. You may rely upon my consent to it, if it meets his approbation."

7. "Is it possible, Mr. Trueman, that you expect me to sign such a cringing letter as that?" throwing it down, and walking backward and forward with great irritation of manner. "Well, what is your objection to it?" replied Mr. Trueman, mildly. "Objection! How can you ask such a question? Am I to go on my knees to him, and beg him to do me justice? No! I'll sacrifice every cent I have in the world first; the scoundrel!"

8. "You wish to have your business settled, do you not?" asked Mr. Trueman, looking him steadily in the face. "Of course I do, *honorably* settled." "Well, let me hear what you mean by an honorable settlement." "Why I mean—" the young man hesitated a moment, and the lawyer said, "You mean a settlement, in which your interest shall be equally considered with that of Mr. Williams?" "Yes, certainly, and that—" "And that," continued Mr. Trueman, "Mr. Williams shall consider, and treat you as a gentleman."

9. "But I'll never send that mean cringing letter though." "You mistake its whole tenor, I do assure you, Mr. Singleton. You certainly carefully considered the proposed basis of settlement before you adopted it, did you not?" "Of course, I did." "So the letter which I have prepared for you, states. Now I am sure you are willing to grant him the same privilege which you asked for yourself—that of proposing a plan of settlement. Your proposition does not seem to please him; now, it is but fair that he should be invited to state, how he wishes the settlement to be made."

10. "I can't say that I am not convinced by what you say; but as you seem bent on having it your own way, let me copy the thing, and sign it," said the young man, suddenly changing his manner.—"There now!" passing across the table the brief letter he had copied, "I suppose he'll think me a low spirited fellow, after he gets that. But he's mistaken. After it's all over, I'll take good care to tell him that it didn't contain my sentiments." Mr. Trueman smiled as he took the letter, and went on to fold and direct it. * * *

11. "Good afternoon, Mr. Singleton," said the lawyer, as that gentleman entered his office on the following day.

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'Good afternoon," responded the young man. "Well, have you heard from that milk-and-water letter of yours? I can't call it mine." "Yes, here is the answer. Take a seat, and I will read it to you," said the old gentleman. "Well, let's hear it."

12. "Dear George—I have your kind, reasonable, and gentlemanly note of yesterday, in reply to my harsh, unreasonable, and ungentlemanly one of the day before. We have both been playing the fool; but you are ahead of me in becoming sane. I have examined more carefully, since I got your note, the tenor of your proposition for a settlement, and it meets my views precisely. My foolish anger kept me from seeing it before. Let our mutual friend, Mr. Trueman, arrange the matter according to the plan mentioned, and I shall most heartily acquiesce. Yours, &c."

13. "He never wrote that letter in the world!" exclaimed Singleton, starting to his feet. "You know his writing, I presume?" said Mr. Trueman, handing him the letter. "It is Thomas Williams' own hand, as I live!" ejaculated Singleton, on glancing at the letter, "my old friend Thomas Williams, the best-natured fellow in the world!" he continued, his feelings undergoing a sudden and entire revolution. "What a fool I've been!"—"And what a fool I have been," said Williams, advancing from an adjoining room, at the same time extending his hand to Singleton. "Heaven bless you, my old friend!" exclaimed Singleton, grasping his hand, "Why, what has been the matter with us both?"

14. "My good friends," said old Mr. Trueman, "I have known you long, and have always esteemed you both. This pleasant meeting and reconciliation, you perceive, is of my arrangement. Now let me give you a precept that will both make you friends, and keep you friends. It has been my motto through life, and I don't know that I have an enemy in the world. It is this—'A soft answer turneth away wrath, but grievous words stir up anger.'"

QUESTIONS.—1. Whose remark commences this piece? 2. Where do you suppose he was at this time? 3. With whom was he angry, and on what account? 4. What kind of a letter did he wish to write to Mr. Williams? 5. What was the character of the one which Mr. Trueman wrote? 6. Why was Mr. Singleton unwilling to send it? 7. What effect did it have on Mr. Williams? 8. Describe the meeting of the two old friends. 9. What precept did Lawyer Trueman give them?

Why is the circumflex used on *you*, fifth verse? (Les. VII. Rule IX.) Why the rising inflection on the repetition of *objection*, seventh

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verse? What is the use of the dashes, eighth verse? Point out the different uses of the apostrophes in the tenth verse. What is meant by the marks at the end of the tenth verse? Where is the quotation at the end of the last verse found? Ans. Prov. 15th Chap. 1st verse.

LESSON LXXIX.

SPELL AND DEFINE—1. Positively, really. 2. Pernicious, causing injury. 3. Cri te'ri on, established rule. 4. Bourn, limit; entrance of the grave. 5. Replete, completely filled. 6. Biography, history of the life of some individual. 7. In cu'ri ous, not curious, or inquisitive. 8. Spec'imens, examples. 9. Volume, a book. 10. Interposition, a coming between; agency between parties. 11. Con'versant, familiar with.

Advantages of Reading.—HAWES.

1. IT is the glory of man, that the Creator has made him capable of endless improvement in knowledge, virtue, and happiness. And it is the high privilege of those who dwell in this favored land, that they enjoy, in rich abundance, the means of such improvement. Among these means, books hold a prominent place. They are indeed our principal instructors, and perhaps do more in the formation of our intellectual and moral habits, than all other means combined.

2. But as books are of very various characters, some good, some indifferent, and some of a positively pernicious tendency, it is plainly a matter of great importance, to make a wise selection of them, and to read them with due caution. Especially is this true in regard to young persons, and those to whom the active duties of life leave but little leisure for reading.

3. It is a maxim ever to be borne in mind, to "*take heed what you read.*" To acquire useful information, to improve the mind in knowledge, and the heart in goodness, to become qualified to perform with honor and usefulness the duties of life, to be prepared for a happy immortality beyond the grave,—are the great objects which ought to be kept in view in reading.

4. Taking this as the criterion by which to regulate your choice of books, you will, I think, be led to give an important place to *Historical Reading*, especially, to that which relates to our own country. History is the mirror of the world. In it we behold the origin and progress of society, the rise and fall of empires; we see, as in a moving picture, the generations of our race, as they have risen into being,

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acted their part on the stage of life, and passed in rapid succession, beyond that bourn from whence no traveler returns.

5. Such scenes, contemplated in the light of authentic history, are replete with the most interesting and profitable lessons. Especially are they so when they relate to our own country. With the history of our own country, every American citizen should be familiar. It is the history of a new world—of a new state of society, established for new purposes, developing new views of the character and destiny of man, and marked in every stage of its progress, with the most signal interpositions of a gracious and all-pervading Providence.

6. Nearly related to history, and not less important, is *Biography*. This is a kind of reading, most happily adapted to minds of every capacity and degree of improvement. While it possesses a charm, that can hardly fail to interest the feelings, and engage the attention, even of the most incurious, and least instructed, it furnishes lessons of wisdom and prudence, by which the wisest and best may be profited.

7. It makes you acquainted with the fairest and most excellent specimens of human character. It introduces you into the society of the great and the learned, the wise and the good; you mingle and associate with them in all their walks and ways; you hear them converse; you see them act; and mark the steps by which they attained their excellence, and rose to their elevation in honor and influence.

8. The effect of this cannot be otherwise than eminently happy. While conversant with such characters, a process of assimilation will be going on in your own minds. You will feel within you an influence, raising you above whatever is base and polluting, and inspiring in you the love of whatever is noble and excellent.

9. Few authors can be read with more profit, than those that illustrate the natural sciences, and show their application to the practical arts of life. Authors of this character, teach us to read and understand the divine volume of creation. They show us the admirable structure of nature; unfold to our view the beauty, order, and harmony, which characterize the works of God.

10. While in the study of these works, our minds are invigorated, our hearts improved, our views enlarged, and the sources of our enjoyment multiplied, we rise to the contemplation of the Great Being who created and governs all;

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and are thus taught to look through nature, up to nature's God. This is the natural tendency, and this the actual effect, in every pious mind, of studying the works of creation.

11. Who can survey the wondrous volume which the Creator has spread out before us—who can contemplate the earth beneath, or read the shining lines of glory and of grandeur, which are inscribed on the heavens above, without exclaiming with the devout Psalmist, "O Lord, how manifold are thy works! in wisdom hast thou made them all; the earth is full of thy riches."

QUESTIONS.—1. Of what is man capable? 2. What are our principal instructors? 3. Why should care be taken in their selection? 4. What are the objects of reading? 5. To what kind of reading should we give an important place? 6. What is next to history in importance, and what are its advantages? 7. How are we benefited in studying the natural sciences?

How are the syllables, *ant* and *ance*, often erroneously articulated?

LESSON LXXX.

SPELL AND DEFINE—1. Unicorn, a very large animal, with one horn. 2. Be'he moth, *probably*, the river-horse. 3. Fens, low grounds, partially covered with water. 4. Cov'ert, a shelter; defense; thicket.

Remarkable Animals.—BIBLE.

1. WILL the unicorn be willing to serve thee,
Or abide by thy crib?
Canst thou bind the unicorn with his band in the furrow?
Or will he harrow the valleys after thee?
Wilt thou trust him because his strength is great?
Or wilt thou leave thy labor to him?
Wilt thou believe him, that he will bring home thy seed,
And gather it into thy barn?

2. Gavest thou the goodly wings unto the peacocks?
Or wings and feathers unto the ostrich?
Which leaveth her eggs in the earth,
And warmeth them in the dust,
And forgetteth that the foot may crush them,
Or that the wild beast may break them.

3. She is hardened against her young ones, as though they [were not hers:
Her labor is in vain without fear;
Because God hath deprived her of wisdom,

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Neither hath he imparted to her understanding.
What time she lifteth up herself on high,
She scorneth the horse and his rider.

19. Hast thou given the horse strength?
Hast thou clothed his neck with thunder?
Canst thou make him afraid as a grasshopper?
The glory of his nostrils is terrible.
He paweth in the valley, and rejoiceth in his strength:
He goeth on to meet the armed men.
He mocketh at fear, and is not affrighted;
Neither turneth he back from the sword.

20. The quiver rattleth against him,
The glittering spear and the shield.
He swalloweth the ground with fierceness and rage;
Neither believeth he that it is the sound of the trumpet.
He saith among the trumpets, Ha! ha!
And he smelleth the battle afar off,—
The thunder of the captains, and the shoutings.

21. Doth the hawk fly by thy wisdom,
And stretch her wings toward the south?
Doth the eagle mount up at thy command,
And make her nest on high?
She dwelleth and abideth on the rock,
Upon the crag of the rock, and the strong place.
From thence she seeketh the prey,
And her eyes behold afar off.
Her young ones also suck up blood;
And where the slain are, there is she. * * *

24. Behold now behemoth which I made with thee;
He eateth grass as an ox.
His bones are as strong pieces of brass;
His bones are like bars of iron.
He is the chief of the ways of God: [him:
He that made him can make his sword to approach unto
Surely the mountains bring him forth food,
Where all the beasts of the field play.

28. He lieth under the shady trees,
In the covert of the reed, and fens.
The shady trees cover him with their shadow;

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The willows of the brook compass him about.
Behold! he drinketh up a river, and hasteth not:
He trusteth that he can draw up Jordan into his mouth.
He taketh it with his eyes:
His nose pierceth through snares.

QUESTIONS.—1. Whose words are given in this extract? (See the 38th and following chapters of the book of Job.) 2. To whom are they addressed? 3. What questions are asked in regard to the unicorn? 4. What is said of the ostrich? 5. From whom has the horse his strength? 6. How is he described? 7. For what was the one used, which is described? 8. What is asked in regard to the hawk? 9. Where does the eagle dwell? 10. How is behemoth described?

Are the questions in this lesson direct or indirect? What inflections do they require?

LESSON LXXXI.

SPELL AND DEFINE—1. Undaunt'ed, not depressed by fear. 2. Brook, to bear; to endure. 3. Meager, destitute of flesh; lean. 4. Dismay', a yielding to fear; terror. 5. Men'aced, threatened. 6. Redress', relief; deliverance from wrong or oppression.

The Soul's Defiance.—ANON.

1. I said to Sorrow's awful storm,
That beat against my breast,
Rage on—thou may'st destroy this form,
And lay it low at rest;
But still the spirit, that now brooks
Thy tempest, raging high,
Undaunted on its fury looks,
With steadfast eye.

2. I said to Penury's meager train,
Come on—your threats I brave;
My last poor life-drop you may drain,
And crush me to the grave;
Yet still the spirit that endures,
Shall mock your force the while,
And meet each cold—cold grasp of yours
With bitter smile.

3. I said to cold Neglect and Scorn,
Pass on—I heed you not;
Ye may pursue me till my form
And being are forgot;

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Yet still the spirit, which you see,
Undaunted by your wiles,
Draws from its own nobility
Its high-born smiles.

4. I said to Friendship's menaced blow,
Strike deep—my heart shall bear;
Thou canst but add one bitter woe
To those already there;
Yet still the spirit, that sustains
This last, severe distress,
Shall smile upon its keenest pains,
And scorn redress.

5. I said to Death's uplifted dart,
Aim sure—O, why delay?
Thou wilt not find a fearful heart—
A weak, reluctant prey;
For still the spirit firm and free,
Triumphant in the last dismay,
Wrapt in its own eternity,
Shall smiling pass away.

QUESTIONS.—1. What does the pronoun *I*, at the beginning of each verse, personate? 2. To what does the soul bid defiance in each verse?

What inflection has the first word of the third line, first verse, and the first of the second line of all the others? Why have they such inflection? Which has the more *intense* degree of inflection, the first or second *cold*, second verse? (Les. VIII. Note IX.)

LESSON LXXXII.

SPELL AND DEFINE—1. Applaud, to approve; to praise. 2. Ambitious, desirous of high things; aspiring. 3. Decision, fixedness of mind, as to some purpose. 4. Literary, pertaining to learning. 5. Temporizing, delaying, or wasting time. 6. Transfer'red, conveyed. 7. Sir'en, enticing; bewitching. 8. Mis an'thro py, hatred of mankind.

How a Student is Known.—PROF. STUART.

1. IF a man really loves study, if he has an eager attachment to the acquisition of knowledge, nothing but peculiar sickness or misfortunes will prevent him from being a student, and possessing, in some good degree, the means of study. The fact is, that when persons complain of want of time for study, and want of means, they only show that, after

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all, they are either attached to some other object of pursuit, or have no part nor lot in the spirit of a student. They will applaud others, it may be, who *do* study, and look with a kind of wonder on their acquisitions; but, for themselves, they can not spare the time, nor expense, necessary to make such acquisitions; or they, put it to the account of their humility, and bless themselves that they are not ambitious.

2. In most of all these cases, either the love of the world, or genuine laziness lies at the bottom. Had they more energy, and decision of character, and did they redeem the precious moments which they now lose in laboriously doing nothing, or nothing to the purpose, they might open all the treasures of knowledge, and have them at their disposal.

3. I might safely promise a good knowledge of Hebrew and Greek, to most men of this sort, if they would diligently improve the time they absolutely throw away, in the course of three or four years. While one man is deliberating whether he had better study a language, another has acquired it. Such is the difference between decisive, energetic action, and a timid, hesitating, indolent manner of pursuing literary acquisitions.

4. And what is worst of all in this temporizing class of students, is that, if you reason with them, and convince them that they are pursuing a wrong course, that conviction operates no longer than until the next paroxysm of indolence, or of a worldly spirit, comes on. These siren charmers lull every energetic power of the mind to sleep. The mistaken man who listens to their voice, finds himself, at the age of forty, just where he was at the age of thirty. At fifty, his decline has already begun. At sixty, he is universally regarded with indifference, which he usually repays with misanthropy. And if he has the misfortune to live until he is seventy, every body is uneasy because he is not transferred to a better world.

QUESTIONS.—1. What alone will hinder a man from becoming a student? 2. What does the complaint of want of time and means show? 3. What would the writer promise? 4. Where will the indolent man find himself at forty? 5. How will he be regarded at fifty, sixty, and seventy? 6. Do the views of this writer agree with those of the writer of Lesson I.?

What inflection should be made at the commas, first part of the first verse? What conditional circumstance is implied by the use of the circumflex on *others*, first verse?

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LESSON LXXXIII.

SPELL AND DEFINE.—1. Moors, tracts of wet, low ground. 2. Water-cresses, plants growing in wet places. 3. Heath'er, a kind of low shrubbery. 4. Furze, a thorny plant. 5. Pastoral, pertaining to shepherds. 6. Benign, kind. 7. Thrall, slavery. 8. Peas'ant ry, the common people, as distinguished from the nobility in European countries. 9. Incidents, circumstances; events.

For what is emphasis generally employed? (Les. VIII. Note V.)

Scotland in Summer and Winter.—WILSON.

1. IN summer there is beauty in the wildest moors of Scotland. The wayfaring man, who sits down for an hour's rest, beside some little spring, that flows unheard through the brightened moss and water-cresses, feels his weary heart revived by the silent, serene, and solitary prospect.

2. On every side, sweet sunny spots of verdure smile toward him from among the melancholy heather—unexpectedly in the solitude a stray sheep, it may be, with its lamb, starts half alarmed at his motionless figure—insects, large, bright, and beautiful, come careering by him through the desert air. Nor does the wild want its own songsters; the gray linnet, fond of the blooming furze, and now and then the lark, mounting up to heaven, above the summits of the green pastoral hills, pour forth their cheerful notes of joy and gladness.

3. During such an hour of sunshine, the lonely cottage on the waste, seems to stand in a paradise; and as he rises to pursue his journey, the lonely traveler looks back, and blesses it with a mingled emotion of delight and envy. There, thinks he, abide the children of Innocence and Contentment—the two most benign spirits that watch over human life.

4. Other thoughts arise in the mind of him, who may chance to journey through the same scene in the desolation of winter. The cold, bleak sky girdles the moor as with a belt of ice. Life is frozen in air and on earth. The silence is not of repose, but of extinction; and should a solitary human dwelling, half buried in the snow, catch his eye, he is sad for the sake of those, whose destiny it is to abide far from the cheerful haunts of men, shrouded in melancholy, by poverty held in thrall, or pining away in unvisited, and untended disease.

5. But, in good truth, the heart of human life is but im-

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perfectly discovered from its countenance. Before we can know what the summer, or what the winter yields for enjoyment or trial to the peasantry, we must have conversed with them in their fields, and by their firesides; and made ourselves acquainted with the powerful ministry of the seasons, not over those objects alone which feed the eye and the imagination, but over all the incidents, occupations, and events, which modify or constitute the existence of the poor.

QUESTIONS.—1. When does the wayfaring man find beauty in Scotland? 2. What animals will he see? 3. What music, hear? 4. How is it in winter? 5. From what alone may we know the real happiness of the people?

Wherein consists the difficulty of giving a distinct articulation in reading the first line, second verse?

LESSON LXXXIV.

SPELL AND DEFINE—1. Brazen, made of brass. 2. Dedication, the act of setting apart for the service of the Divine Being. 3. Magnificence, grandeur of appearance. 4. Elevated, raised high. 5. Cherubim, (the plural of cherub,) angels of a superior order; *here*, wrought figures, having the form of cherubim. 6. Consecration, the act of making sacred. 7. Tutelar, protecting; guardian. 8. Il lim'it a ble, not to be bounded. 9. Re ca pit'u la ted, repeated in order. 10. Theoc'racy, a government, the laws of which are immediately from the Deity. 11. Gor'geous, glittering with gay colors; showy. 12. In sig' ni a, badges of office. 13. Installa' tion, the giving possession of an office.

Dedication of the Temple.—MILMAN.

1. FOR seven years and a half, the fabric arose in silence. All the timbers, the stones, even of the most enormous size, were hewn and fitted, so as to be put together without the sound of any tool whatever; as it has been expressed, with great poetical beauty,

"Like some tall palm, the noiseless fabric grew."

2. At the end of this period, the temple and its courts being completed, the solemn dedication took place, with the greatest magnificence which the king and the nation could display. On this great occasion, all the tribe of Levi, without regard to their courses—the whole priestly order, attended.

3. Around the great brazen altar, which rose in the court of the priests, before the door of the temple, stood in front of the sacrifices, the whole choir arrayed in white linen.

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One and twenty of these were trumpeters, the rest had cymbals, harps, and psalteries. Solomon himself took his place on an elevated scaffold, or raised throne of brass. The whole assembled nation crowded the spacious courts beyond.

4. The ceremony began by the preparation of burnt offerings, so numerous that they could not be counted. At an appointed signal, commenced the more important part of the scene, the removal of the ark, the installation of the God of Israel in His new and appropriate dwelling, to the sound of all the voices, and all the instruments, chanting some of those splendid odes, contained in the psalms. The ark advanced, borne by the Levites, to the open portals of the temple.

5. It can scarcely be doubted that the twenty-fourth psalm, even if composed before, was adopted and used on this occasion. The singers, as it drew near the gate, broke out in these words, "Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of Glory may come in." It was answered from the other part of the choir, "Who is the King of Glory?" The whole choir responded, "The Lord of Hosts, He is the King of Glory."

6. When the procession arrived at the holy place, the gates flew open; when it reached the holy of holies, the vail was drawn back. The ark took its place under the extended wings of the cherubim, which might seem to fold over, and receive it under their protection. At that instant, all the trumpeters and singers were at once "to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice, with the trumpets, and cymbals, and instruments of music, and praised the Lord, saying, for He is good, for his mercy endureth for ever, the house was filled with a cloud, even the house of the Lord, so that the priests could not stand to minister by reason of the cloud; for the glory of the Lord had filled the house of God."

7. Thus the Divinity took possession of his sacred edifice. The king then rose upon the brazen scaffold, knelt down, and spreading his hand toward heaven, uttered the prayer of consecration. The prayer was of unexampled sublimity: while it implored the perpetual presence of the Almighty, as the tutelar deity, and the sovereign of the Israelites, it recognized his spiritual and illimitable nature. "But will God in very deed dwell with men on the earth? behold, heaven, and the heaven of heavens can not contain thee;—

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how much less this house which I have built!" It then recapitulated the principles of the Hebrew theocracy, the dependence of the national prosperity and happiness on the national faith.

8. As the king concluded in these emphatic terms,—"Now, therefore, arise, O Lord God, into thy resting place, thou and the ark of thy strength; let thy priests, O Lord God, be clothed with salvation, and thy saints rejoice in goodness: O Lord God, turn not away the face of thine anointed; remember the mercies of David, thy servant,"—the cloud which had rested over the holy of holies, grew brighter and more dàzzling; fire broke out and consumed all the sàcrifices; the priests stood without, awestruck by the insupportable splèndor; the whole people fell on their faces, and worshiped, and praised the Lórd, "for he is góod, for his mèrcy endureth for ever."

9. Which was the greater, the external magnificence, or the moral sublimity of this scene? Was it the témple, situated on its commanding eminence, with all its cóurts, the dazzling splèndor of its materials, the innumerable múltitudes, the priésthood in their gorgeous attire, the kíng, with all the insignia of róyalty, on his throne of burnished bráss, the músic, the radiant clóud filling the temple, the sudden fire flashing upon the áltar, the whole nation upon their knées? Was it not, rather, the religious grandeur of the hymns and of the prayer; the exalted and rational views of the Divine Nàture; the union of a whole people in the adoration of one Great, Incomprehensible, Almighty, Everlasting Creàtor?

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1. THE perfect world by Adam trod,
Was the first temple—built by God;
His fiat laid the corner stone,
And heaved its pillars, one by one.

2. He hung its starry roof on high—
The broad illimitable sky;
He spread its pavement, green and bright,
And curtained it with morning light.

3. The mountains in their places stood—
The sea—the sky—and "all was good;"
And, when its first pure praises rang,
"The morning stars together sang."

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4. Lord, 'tis not ours to make the sea,
And earth, and sky, a house for thee;
But in thy sight our offering stands—
A humble temple, "*made with hands*."

N. P. WILLIS.

QUESTIONS.—1. Were the materials for the temple prepared on the spot? 2. What were the preparations for its dedication? 3. What psalm was probably used on this occasion? 4. Who was the king mentioned in the seventh verse? 5. Where in the Bible is the prayer which he uttered on this occasion? Ans. Second book of Chronicles, 6th Chap. 6. What were most remarkable in these ceremonies?—7. What was the first temple built by God?

What inflection at *heads*, *gates*, *up*, *doors*, fifth verse? Why a falling inflection at *open*, sixth verse? How do you explain the inflections in the fore part of the ninth verse? Why has the direct question, close of the ninth verse, the falling inflection? (Rule I. Note I.) In what modulation of voice should the quotations in the fifth verse be read? (Les. III. 3.)

LESSON LXXXV.

SPELL AND DEFINE—1. Am'i ty, friendship. 2. Enhancement, increase, or cause of increase. 3. Diminished, made less. 4. Sympathetic, pertaining to common feeling. 5. Participation, the act of taking part. 6. Similitude, likeness. 7. For'feit ed, lost claim to; alienated by offense. 8. Affections, feelings of the mind. 9. Con cil'iate, to gain or engage the affections. 10. Tractable, easily led, or managed; governable. 11. Irreproach'able, free from blame.

Harmony among Brethren.—PERCIVAL.

1. Two brothers, named Timon and Demetrius, having quarreled with each other, Socrates, their common friend, was solicitous to restore amity between them. Meeting, therefore, with Demetrius, he thus accosted him: "Is not friendship the sweetest solace in adversity, and the greatest enhancement of the blessings of prospérity?" "Certainly it is," replied Demetrius; "because our sorrows are diminished, and our joys increased by sympathetic participation."

2. "Among whom, then, must we look for a friend?" said Sòcrates. "Would you search among strángers? They can not be interested about you. Among your rivals? They have an interest in opposition to yours. Among those who are much older, or much younger, than yourself? Their feelings and pursuits will be widely different from yours. Are there not, then, some circumstances favorable, and others essential, to the formation of friéndship?" "Undoubtedly there are," answered Demetrius.

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3. "May we not enumerate," continued Socrates, "among the circumstances favorable to friendship, long acquaintance, common connections, similitude of age, and union of interest?" "I acknowledge," said Demetrius, "the powerful influence of these circumstances; but *they* may exist, and yet *others* be wanting, that are essential to mutual amity." "And what," said Socrates, "are those essentials that are wanting in Timon?" "He has forfeited my esteem and attachment," answered Demetrius.

4. "And has he also forfeited the esteem and attachment of the rest of mánkind?" continued Socrates. "Is he devoid of benevolence, generosity, gratitude, and other social affections?" "Far be it from me," cried Demetrius, "to lay so heavy a charge upon him. His conduct to ŏthers is, I believe, irreproachable; and it wounds me the more that he should single *mè* out as the object of his unkindness."

5. "Suppose you have a very valuable horse," resumed Socrates, "gentle under the treatment of others, but ungovernable when you attempt to use him; would you not endeavor, by all means, to conciliate his affections, and to treat him in the way most likely to render him tractable? Or, if you have a dog, highly prized for his fidelity, watchfulness, and care of your flocks, which is fond of your shepherds, and playful with them, and yet snarls whenever you come in his way; would you attempt to cure him of his fault, by angry looks or words, or by any other marks of reséntment?

6. "You would surely pursue an opposite course with him; and is not the friendship of a brother of far more worth than the services of a horse, or the attachment of a dóg? Why, then, do you delay to put in practice those means, which may reconcile you to Timon?" "Acquaint me with those means," answered Demetrius, "for I am a stranger to them." "Answer me a few questions," said Socrates. "If you desire one of your neighbors should invite you to his feast, what course would you take?" "I would invite him to mine."

7. "And how would you induce him to take the charge of your affairs, when you are on a journey?" "I should be forward to do the same good office to him in his absence." "If you be solicitous to remove a prejudice which he may have received against you, how would you then behave toward him?" "I should endeavor to convince him, by my looks, words, and actions, that such a prejudice was ill-founded."

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"And if he appeared inclined to reconciliation, would you reproach him with the injustice he had done you?" "No;" answered Demetrius, "I would repeat no grievances."

8. "Go," said Socrates, "and pursue that conduct toward your brother, which you would practice toward a neighbor. His friendship is of inestimable worth; and nothing is more worthy in the sight of Heaven, than for 'brethren to dwell together in unity.'"

QUESTIONS.—1. Who had quarreled with each other? 2. With which did Socrates converse? 3. Among whom did he tell him he could not find friends? 4. What complaint did Demetrius make of his brother? 5. What did Socrates admonish him to do? 6. What did he tell him were the means?

Give the Rule for each inflection, marked in the first two verses. On what principle are *they* and *others* emphatic, third verse? (Les. VIII. Note VIII.) What Rule for the use of the circumflex, fourth verse? How many persons are represented as conversing together in this lesson? Should the parts of each be read in the same tone of voice? Is this piece narrative, descriptive, or argumentative?

LESSON LXXXVI.

SPELL AND DEFINE.—1. Sordid, meanly avaricious; vile. 2. Broil, a noisy quarrel; a tumult. 3. Freighted, loaded, as a vessel. 4. Fraught, laden; filled. 5. Recede, go back or remove from. 6. Submission, the act of yielding.

Imperishable Wealth.—JANE TAYLOR.

1. SHALL man to sordid views confined,
His powers unfold,
And waste his energy of mind,
In search of gold?
Rise, rise, my soul! and spurn such low desires,
Nor quench in groveling dust heaven's noblest fires.

2. For what are all thy anxious cares,
Thy ceaseless toil?
For what, when roars the wind, thy fears,
Lest, in the broil,
When bursting clouds and furious waves contend,
Thy bark, rich freighted, all ingulfed descend?

3. Fraught with disease—to-morrow comes
And bows thy head;
From treasured heaps and splendid domes,
Thy thoughts recede:

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The dream is ō'er; then kiss the chastening rod,
That points the road to virtue and to God.

4. Sèek then, my sóul, a nòbler wealth,
And more secure,—
Content and peace, the mind's best health,
And thoughts all pure;
And deeds benevolent, and prayer, and praise,
And deep submission to Heaven's righteous ways.

QUESTIONS.—1. What are the 'low desires,' mentioned in the first verse? 2. What is meant by 'heaven's noblest fires'? 3. What is man represented to fear from the winds? 4. What is meant by 'dream,' third verse? 5. What is the 'nobler wealth,' which the writer exhorts us to seek?

What inflection at *gold*, first verse? Why the falling at *rise*, and at *soul*? What inflection at the end of the second verse? Which has the most *intense* degree of emphasis, the first or second *rise*, first verse? What Rules for the inflections, as marked in the last verse?

LESSON LXXXVII.

SPELL AND DEFINE—1. Fal'chion, a short, crooked sword. 2. Tomb, a grave; a place for burial. 3. Unstable, not fixed; unsteady. 4. Miters, ornaments worn on the head of bishops. 5. Pyramids, solid bodies, having three or more sides, and terminating in a point at the top. 6. Awed, struck with fear. 7. Surge, a great wave.

Napoleon at Rest.—J. PIERPONT.

1. His falchion flashed along the Nile,
His host he led through Alpine snows;
O'er Moscow's towers, that blazed the while,
His eagle flag unrolled—and froze!

2. Here sleeps he now, alone!—not one
Of all the kings whose crowns he gave,
Bends o'er his dust; nor wife, nor son,
Has ever seen or sought his grave.

3. Behind the sea-girt rock, the star,
That led him on from crown to crown,
Has sunk, and nations from afar
Gazed as it faded and went down.

4. High is his tòmb: the ocean flood,
Far, far below, by storms is curled—
As round him heaved, while high he stood,
A stormy and unstable world.

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5. Alone he slèeps: the mountain cloud,
That night hangs round him, and the breath
Of morning scatters, is the shroud
That wraps the conqueror's clay in death.

6. Pàuse here! The far off world at last
Breathes frèe; the hand that shook its thrones,
And to the earth its miters cast,
Lies powerless now beneath these stones.

7. Hàrk! Comes there from the pyramids,
And from Siberian wastes of snow,
And Europe's hills, a voice that bids
The world be awed to mourn hím?—Nò!

8. The only, the perpetual dirge
That's heard here, is the sea-bird's cry—
The mournful murmur of the surge,
The clouds' deep voice, the wīnd's slōw sīgh.

QUESTIONS.—1. Where were some of Napoleon's military operations? 2. Where is the River Nile? 3. Where did he die? 4. How long since his death (He died in 1821). 5. How is his tomb described? 6. Where are his remains *now* buried? 7. Where, formerly?

What pause is denoted by the dash, last line, first verse? What is denoted by it, first line, second verse? What Rules for the different inflections as marked in the seventh verse? Are the apostrophes in *That's* and *wind's*, used for the same purpose? What example of monotone in this lesson?

LESSON LXXXVIII.

SPELL AND DEFINE.—1. Ambition, desire of honor, or power. 2. Sapphire, (saf' fire), a species of gems. 3. Constellated, adorned with stars. 4. Estranged, kept at a distance; alienated. 5. Em' per y, (another form for empire,) supreme power. 6. Blazonry, pompous display; show. 7. Allay, to abate; to pacify. 8. Wildered, lost in mazes; puzzled.

What is Ambition?—N. P. WILLIS.

1. WHAT is *Ambition?* 'Tis a glorious cheat!
Angels of light walk not so dazzlingly
The sapphire walls of heaven. The unsearched mine
Hath not such gems. Earth's constellated thrones
Have not such pomp of purple and of gold.
It hath no features. In its face is set
A mirror, and the gazer sees his own.

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It looks a god, but it is like *himself!*
It hath a mien of empery, and smiles
Majestically sweet—but how like *him!*

2. It follows not with fortune. It is seen
Rarely, or never, in the rich man's hall.
It seeks the chamber of the gifted boy,
And lifts his humble window, and comes in.
The narrow walls expand and spread away
Into a kingly palace, and the roof
Lifts to the sky, and unseen fingers work
The ceiling with rich blazonry, and write
His name in burning letters over all.

3. And ever as he shuts his wildered eyes,
The phantom comes, and lays upon his lids
A spell that murders sleep, and in his ear
Whispers a deathless word, and on his brain
Breathes a fierce thirst no water will allay.
He is henceforth its slave! His days are spent
In chaining down his heart, and watching where
To rise by human weakness; and his nights
Bring him no rest in all their blessed hours.

4. His kindred are forgotten or estranged.
Unhealthful fires burn constant in his eye.
His lip grows restless, and its smile is curled
Half into scorn—till the bright, fiery boy,
That was a daily blessing but to see,
His spirit was so bird-like and so pure,
Is frozen in the very flush of youth,
Into a cold, care-fretted, heartless *man!*

5. And what is its reward? At best, a nàme!
Pràise—when the ear has grown too dull to hear!
Gòld—when the senses it should please, are dead!
Wrèaths—when the hair they cover has grown gray!
Fàme—when the heart it should have thrilled is numb!
All things but *love*—when love is all we wànt!
And close behind comes Death, and ere we know
That e'en these unavailing gifts are ours,
He sends us, stripped and naked, to the grave!

QUESTIONS.—1. Will you answer the question proposed in the first line? 2. What is it 'looks a god'? 3. Where is ambition seldom found?

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Whom does it seek, and what does it do? 5. What effect does it have on him? 6. What is the reward of ambition?

To what does *himself* refer, first verse? To what *its*, third verse? Why have *name, praise*, &c., last verse, the falling inflection?

Lesson LXXXIX.

Spell and Define—1. Degeneracy, state of growing worse; a decline. 2. Chicanery, (shi cane'ry), a mean, under-handed trick. 3. Vulgar, common; pertaining to the common people. 4. Ve'nal, that may be bought; mercenary. 5. Unanimous, being of one mind. 6. Democracy, government by the people; those favoring such a government. 7. Unsullied, not tarnished, or disgraced. 8. Refuted, proved false. 9. Spontaneous, acting of its own accord; voluntary. 10. Ad'equate, equal; fully sufficient. 11. Empire, imperial power. 12. Stren'uous, eagerly pressing, or urgent; zealous. 13. Aloof', at a distance. 14. Subvert', to overthrow; to destroy.

Character of Pitt.—Robertson.

1. The secretary stood alone. Modern degeneracy had not reached him. Original and unaccommodating, the features of his character had the hardihood of antiquity. His august mind over-awed majesty, and one of his sovereigns thought royalty so impaired in his presence, that he conspired to remove him, in order to be relieved from his superiority. No state chicanery, no narrow system of vicious politics, no idle contest for ministerial victories, sunk him to the vulgar level of the great; but over-bearing, persuasive, and impracticable, his object was England, his ambition was fame.

2. Without dividing, he destroyed party; without corrupting, he made a venal age unanimous. France sunk beneath him. With one hand he smote the house of Bourbon, and wielded in the other the democracy of England. The sight of his mind was infinite; and his schemes were to effect, not England, not the present age only, but Europe and posterity. Wonderful were the means by which these schemes were accomplished; always reasonable, always adequate, the suggestions of an understanding animated by ardor, and enlightened by prophecy.

3. The ordinary feelings which make life amiable and indolent, were unknown to him. No domestic difficulties, no domestic weakness reached him; but aloof from the sordid occurrences of life, and unsullied by its intercourse, he came occasionally into our system, to counsel and to decide. A character, so exalted, so strenuous, so various, so authoritative, astonished a corrupt age, and the treasury trembled at

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the name of Pitt, through all her classes of venality. Corruption imagined, indeed, that she had found defects in this statesman, and talked much of the inconsistency of his glory, and much of the ruin of his victories; but the history of his country, and the calamities of the enemy, answered and refuted her.

4. Nor were his political abilities his only talents; his eloquence in the senate, was peculiar and spontaneous, familiarly expressing gigantic sentiments, and instinctive wisdom, not like the torrent of Demosthenes, or the splendid conflagration of Tully, it resembled sometimes the thunder, and sometimes the music of the spheres. Like Murray, he did not conduct the understanding through the painful subtility of argumentation; nor was he, like Townsend, for ever on the rack of exertion; but rather lightened upon the subject, and reached the point by the flashings of the mind, which, like those of his eye, were felt, but could not be followed.

5. Upon the whole, there was in this man something that would create, subvert, or reform; an understanding, a spirit, and an eloquence, to summon mankind to society, or to break the bonds of slavery asunder, and to rule the wilderness of free minds with unbounded authority; something that could establish or overwhelm empire, and strike a blow in the world, that should resound through the universe.

QUESTIONS.—1. Who is 'the secretary,' mentioned in the first line? 2. At what time did Pitt live? 3. What was his character? 4. What did he accomplish, second verse? 5. What was the character of his eloquence? 6. To what does the pronoun *her* relate, last word, third verse?

LESSON XC.

SPELL AND DEFINE—1. Transmitted, sent from one person or place to another. 2. Thu cyd'i des, a celebrated Greek historian. 3. Obvious, plain to be seen. 4. Concession, the act of yielding. 5. Dignity, true honor; elevation of mind. 6. Par'lia ment, the British legislature. 7. Dem on stra'tion, the act of showing in a clear manner; certain proof. 8. Deter', to keep back. 9. Vig'il ant, watchful. 10. Alienate, to make host'le; to withdraw the affections. 11. Retract, to take back. 12. Repeal, recall; to make void.

Extract from Mr. Pitt's Speech in Parliament, in praise of the Congress at Philadelphia.

1. WHEN your lordships look at the papers, transmitted to us from America; when you consider their decency, firm-

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ness, and wisdom, you can not but respect their cause, and wish to make it your own. For myself, I must declare and avow, that in all my reading and observation, (and it has been my favorite study, I have read Thucydides, and have studied and admired the master states of the world,) I say, I must declare, that, for solidity of reasoning, force of sagacity, and wisdom of conclusion, under such a complication of difficult circumstances, no nation, or body of men, can stand in preference to the general Congress of Philadelphia.

2. I trust it is obvious to your lordships, that all attempts to impose servitude upon such men, to establish despotism over such a mighty continental nation, must be vain—must be fatal. We shall be forced, ultimately, to retract; let us retract while we *càn*, not when we *múst*. I say we must necessarily undo these violent, oppressive acts. They MUST be repealed. You WILL repeal them. I pledge myself for it, that you will in the end repeal them. I stake my reputation on it. I will consent to be taken for an idiot, if they are not finally repealed.

3. Avoid, then, this humiliating, disgraceful necessity. With a dignity becoming your exalted situation, make the first advances to concord, to peace and happiness: for it is your true dignity to act with prudence and justice. That *you* should first concede, is obvious from sound and rational policy. Concession comes with better grace and more salutary effects from superior power; it reconciles superiority of power with the feelings of men, and establishes solid confidence on the foundations of affection and gratitude.

4. Every motive, therefore, of justice and of policy, of dignity and of prudence, urges you to allay the ferment in America, by a removal of your troops from Boston; by a repeal of your acts of parliament; and by demonstration of amicable dispositions toward your colonies. On the other hand, every danger and every hazard impend, to deter you from perseverance in your present, ruinous measures. Foreign war hanging over your heads by a slight and brittle thread; France and Spain watching your conduct, and waiting for the maturity of your errors, with a vigilant eye to America, and the temper of your colonies, more than to their own concerns, be they what they may.

5. To conclude, my lords; if the ministers thus persevere in misadvising and misleading the king, I will not say that they can alienate the affections of his subjects from his

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crown; but I will affirm, that they will make the crown not worth his wearing: I will not say that the king is betrayed; but I will pronounce, that the kingdom is undone.

QUESTIONS.—1. What opinion had Mr. Pitt of the Congress at Philadelphia? 2. What did he say Parliament would be forced to do? 3. What did he say would be the consequence of refusing?

What is the cause of the reversion of the inflections from their ordinary position on *can* and *must*, second verse? (Les. VIII. Note III.)

LESSON XCI.

SPELL AND DEFINE—1. Can'ni bals, men who eat human flesh. 2. Barbarously, in a cruel, inhuman manner. 3. Aggress'ors, those who first attack, or who commence a quarrel. 4. Ven'i son, the flesh of wild animals, particularly of deer. 5. Desperation, a giving up of hope; a despairing. 6. Colony, a body of people settled in a foreign country, but governed by the laws of the country from which they came.

Charles II. and William Penn.—WEEMS.

Charles. WELL, friend William! I have sold you a noble province in North America; but still I suppose you have no thoughts of going thither yourself.

Penn. Yes I have, I assure thee, friend Charles, and I am just come to bid thee farewell.

C. What! venture yourself among the savages of North America! Why, man, what security have you that you will not be in their war-kettle in two hours after setting foot on their shores?

P. The best security in the world.

C. I doubt that, friend William; I have no idea of any security against those cannibals, but in a regiment of good soldiers, with their muskets and bayonets. And mind, I tell you beforehand, that, with all my good will for you and your family, to whom I am under obligations, I will not send a single soldier with you.

P. I want none of thy soldiers, Charles; I depend on something better than thy soldiers.

C. Ah! and what may that be?

P. Why, I depend upon themselves—on the workings of their own hearts—on their notions of justice—on their *moral sense*.

C. A fine thing, this same moral sense, no doubt; but I fear you will not find much of it among the Indians of North America.

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P. And why not among them, as well as others?

C. Because, if they had possessed any, they would no have treated my subjects so barbarously as they have done.

P. That is no proof to the contrary, friend Charles. Thy subjects were the aggressors. When thy subjects first went to North America, they found these poor people the fondest and kindest creatures in the world. Every day they would watch for them to come ashore, and hasten to meet them, and feast them on the best fish, and venison, and corn, which were all that they had. In return for this hospitality of the *savages*, as we call them, thy subjects seized on their country and rich hunting grounds, for farms for themselves! Now is it to be wondered at, that these much injured people should have been driven to desperation by such injustice; and that, burning with revenge, they should have committed some excesses?

C. Well, then, I hope you will not complain when they come to treat you in the same manner.

P. I am not afraid of it.

C. Aye! How will you avoid it? You mean to get their hunting grounds too, I suppose?

P. Yes, but not by driving these poor people away from them.

C. No, indeed! How then will you get the lands?

P. I mean to buy their lands of them.

C. Buy their lands of *them!* Why, man, you have already bought them of *me*.

P. Yes, I know I have, and at a dear rate too; but I did it only to get thy good will, not that I thought thou hadst any right to their lands.

C. What!—no right to their lands!

P. No, friend Charles, no right at all: what right hast thou to their lands?

C. Why, the right of discovery, to be sure; the right which the pope and all Christian kings have agreed to give one another.

P. The right of discovery! A strange kind of right, indeed! Now suppose, friend Charles, that some canoe loads of these Indians, crossing the sea, and discovering thy island of Great Britain, were to claim it as their own, and set it up for sale over thy head,—what wouldst thou think of it?

C. Why—why—why—I must confess, I should think it a piece of great impudence in them.

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P. Well, then, how canst thou, *a Christian prince*, do that which thou so utterly condemnest in these people whom thou callest *savages?* Yes, friend Charles; and suppose, again, that these Indians, on thy refusal to give up thy island of Great Britain, were to make war on thee, and, having weapons more destructive than thine, were to destroy many of thy subjects, and to drive the rest away,—wouldst thou not think it horribly crúel?

C. I must say that I should, friend William; how can I say otherwise?

P. Well, then, how can I, who call myself a Christian, do what I should abhor even in heathens? No, I will not do it. But I will buy the right of the proper owners, even of the Indians themselves. By doing this, I shall imitate God himself, in his justice and mercy, and thereby insure His blessing on my colony, if I should ever live to plant one in North America.

QUESTIONS.—1. What had Charles sold to William Penn? 2. Was the king willing he should go and live on it? 3. What did he think would be Penn's only security? 4. On what did Penn rely for defense? 5. Why did he say the Indians had been barbarous? 6. How did Penn intend to get their lands? 7. How did he prove that the right of discovery was no legal right?

Why has *America*, in the second remark of Charles, the rising inflection? (Rule I. Note II.) What similar examples in the lesson can you mention? What inflection do exclamations ordinarily take? On what principle are *them* and *me* emphatic, near the middle of the lesson?

LESSON XCII.

SPELL AND DEFINE—1. Trans'ports, high states of feelings; raptures; *literally*, conveyance. 2. Affable, easy of conversation; kind. 3. Implic'it, fully understood, though not expressed in words. 4. Congratulations, expressions of satisfaction at some act or event. 5. Acquies'cence, a quiet assent; a submission.

Cheerfulness.—ADDISON.

1. I HAVE always preferred cheerfulness to mirth. The latter, I consider an *act*—the former, a *habit* of the mind. Mirth is short and transient; cheerfulness, fixed and permanent. Those are often raised to the greatest transports of mirth, who are subject to the greatest depressions of melancholy; on the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of

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lightning, that leaps through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of day light in the mind, and fills it with a steady, perpetual serenity.

2. If we consider cheerfulness in three lights, with regard to ourselves, to those with whom we converse, and to the great Author of our being, it will not a little recommend itself on each of these accounts. The man who is possessed of this excellent frame of mind, is not only easy in his thoughts, but a perfect master of all the powers and faculties of his soul; his imagination is always clear, and his judgment undisturbed; his temper is even and unruffled, whether in society or in solitude. He comes with a relish to all those goods, which nature has provided for him, tastes all the pleasures of the creation, which are bestowed upon him, and does not feel the full weight of those accidental evils, which may befall him.

3. If we consider him in relation to the persons, with whom he converses, it naturally produces love and good-will toward him. A cheerful mind is not only disposed to be affable and obliging, but raises the same good humor in those who come within its influence. A man finds himself pleased, he knows not why, with the cheerfulness of his companion: it is like a sudden sunshine, that awakens a sacred delight in the mind, though unconscious of its presence. The heart rejoices of its own accord, and naturally flows out into friendship and benevolence, toward the person who has so kindly an effect upon it.

4. When I consider this cheerful state of mind in its third relation, I can not but look upon it as a constant, habitual gratitude to the Author of nature. An inward cheerfulness is an implicit praise and thanksgiving to Providence under all its dispensations. It is a kind of acquiescence in the state wherein we are placed, and a secret approbation of the divine will in his conduct toward men.

5. A man who uses his best endeavors to live according to the dictates of virtue and right reason, has two perpetual sources of cheerfulness, in the consideration of his own nature, and of that Being, on whom he has a dependence. If he looks into himself, he can not but rejoice in that existence, which has been so lately bestowed upon him, and which, after millions of ages, will be still new—still in its beginning.

6. How many self-congratulations naturally rise in the

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mind, when it reflects on this—its entrance into eternity; when it takes a view of those improvable faculties, which, in a few years, and even at its first setting out, have made so considerable a progress, and which will be still receiving an increase of perfection, and consequently an increase of happiness! The consciousness of such a being spreads a perpetual diffusion of joy through the soul of a virtuous man, and makes him look upon himself, every moment, as having more happiness than he knows how to enjoy.

7. The second source of cheerfulness to a good mind, is its consideration of that Being, on whom we have our dependence, and in whom, though we behold Him, as yet, but in the first faint discoveries of His perfections, we see every thing that we can imagine as great, glorious, or amiable. We find ourselves every where upheld by His goodness, and surrounded with an immensity of love and mercy. In short, we depend upon a Being, whose power qualifies Him to make us happy by an infinity of means, and whose goodness and truth engage Him to make those happy, who desire it.

8. Such considerations, which every one should perpetually cherish in his thoughts, will banish from us all that secret heaviness of heart to which unthinking men are subject, when they lie under no real affliction,—all that anguish which we may feel from any evil that actually oppresses us,—to which I may likewise add, those little cracklings of mirth and folly that are more apt to betray virtue than support it, and establish in us such an even and cheerful temper as makes us pleasing to ourselves, to those with whom we converse, and to Him whom we are made to please.

QUESTIONS.—1. How does cheerfulness compare with mirth? 2. In what three lights is cheerfulness regarded? 3. What is said of a man, possessed of this frame of mind? 4. How is cheerfulness considered in relation to others? 5. How in its third relation? 6. What two sources of cheerfulness has the man who lives according to the dictates of virtue? 7. What satisfaction has the man in contemplating his entrance on eternity? 8. What is said of the second source of cheerfulness? 9. What effect have the considerations of the divine goodness upon us?

What examples of antithetic emphasis are found in the first verse? What inflection at the commas, second verse, and what Rule for the same? What at the semicolons, same verse, and why? What inflection prevails in the last verse? How are *subject* and *apt*, last verse, often erroneously pronounced? How is *establish* parsed, last verse?

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LESSON XCIII.

SPELL AND DEFINE—1. Inhos'pitable, affording no conveniences or assistance to strangers. 2. Tin'y, very small. 3. Founder, fill with water, and sink. 4. Hem'i sphere, a half globe. 5. Trade-winds, winds that blow for a number of months in one direction, and then, changing, blow as long in the opposite direction. 6. Impu'nity, freedom from injury. 7. Lee ward, pertaining to the part toward which the wind blows. 8. Dower, portion. 9. Na'vies, fleets of ships. 10. Mew, a kind of sea-fowl. 11. Canvas, coarse cloth; the sails of ships. 12. Supplicate, to beseech; to implore. 13. Scroll, a writing formed into a roll.

The Ocean.—QUARTERLY REVIEW.

1. ON the surface of the globe, there is no where to be found so inhospitable a desert as the wide blue sea. At any distance from land, there is nothing in it for man to eat—nothing in it that he can drink. His tiny foot no sooner rests upon it, than he sinks into his grave. In it grow neither fruits nor flowers.

2. It offers sameness to the mind, restless motion to the body; and when, besides all this, one reflects that it is the wind—the most fickle of the elements, that vessels of all sizes are to supplicate for assistance, while sailing in every direction to their various destinations, it would almost seem that the ocean was divested of charms, and armed with storms, to prevent our being persuaded to enter its dominions.

3. But though the situation of a ship in a heavy gale of wind, appears indescribably terrific, yet, practically speaking, its security is so great, that it is truly said, ships seldom, or never founder in deep water, except from accident, or inattention. How ships manage to get across that still region, that ideal line which separates the opposite trade-winds of each hemisphere; how a small box of men manages, unlabeled, to be buffeted for months up one side of a wave, and down the other; how they ever get out of the abysses into which they sink; and how, after such pitching and tossing, they reach in safety the very harbor in their native country, from which they originally departed, *can* and *ought* only to be accounted for, by acknowledging how truly it hath been written, "that the Spirit of God moves upon the face of the waters."

4. It is not, then, from the ocean itself that man has so much to fear. The earth and the water each affords to him a life of considerable security; yet there exists, between these two elements, an everlasting war, into which no passing vessel can enter with impunity; for of all the terrors of this

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world, there is surely no one greater than that of being on a leeward shore in a gale of wind, and in shallow water. On this account, it is natural enough that the fear of land is as strong in a sailor's heart, as his attachment to it; and when, homeward bound, he, day after day, approaches his own latitude, his love and his fear of his native shores, increase as the distance from them diminishes.

5. Two fates, the most opposite in their extremes, are shortly to await him. The sailor-boy fancifully pictures to himself, that, in a few short hours, he will be once again by the fireside of his parents. The able seaman better knows that it may be decreed for him, as it has been decreed for thousands, that in gaining his point, he shall lose its object —that his native land, with all its virtues, may fade before his eyes, and,

> "While he sinks without an arm to save,
> His country blooms—a garden and a grave."

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1. LIKENESS of hèaven! agent of pòwer!
Man is thy vìctim! shipwrecks thy dòwer!
Spices and jewels, from valley and sea,
Armies and banners are buried in thee!

2. What are the riches of Mexico's mines,
To the wealth that far down in thy deep water shines?
The proud navies that cover the conquering west—
Thou fling'st them to death with one heave of thy breast

3. From the high hills that view thy wreck-making shore,
When the bride of the mariner shrieks at thy róar;
When, like lambs in the tempest, or mews in the blast,
O'er ridge-broken billows the canvas is cást;

4. How humbling to one with a heart and a soul,
To look on thy greatness, and list to its ròll,—
To think how that heart in cold ashes shall be,
While the voice of eternity rises from thèe!

5. Yès! where are the cities of Thebes and of Tyre?
Swept from the nations like sparks from the fire;
The glory of Athens, the splendor of Rome?
Dissolved—and for ever—like dew in the foam.

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6. But thou art almighty—eternal—sublime—
Unweakened, unwasted—twin brother of time!
Fleets, tempests, nor nations, thy glory can bow;
As the stars first beheld thee, still chainless art thou!

7. But, hòld! when thy surges no longer shall roll,
And that firmament's length is drawn back like a scroll;
Then—then shall the spirit that sighs by thee now,
Be more mighty, more lasting, more chainless than thou!

ANON.

QUESTIONS.—1. What is said of the sea as affording support for man? 2. What enables vessels to sail on the ocean? 3. What is said of the danger of ships in the midst of the ocean? 4. How is their safety to be accounted for? 5. Where is it that the sailor most fears danger? 6. What are buried in the ocean? 7. To what is its wealth compared? 8. What will be its duration in comparison with that of the soul?

For what does *it* stand, first word of the second verse? What inflection prevails in the latter part of the third verse? Why the falling inflections in the first two lines of the poetry? (Rule VII. Note I.) Why the rising on *roar* and *cast*, third verse? Which has the more intense degree of emphasis, the first or second *then*, last verse? With what tone of voice should the last line be read? How is *dower* parsed, second line, first verse? How *navies*, second verse?

LESSON XCIV.

SPELL AND DEFINE—1. Embowered, surrounded with trees, which overspread with their branches. 2. Prodigious, very large. 3. Pile, a building; *literally*, a heap. 4. Aromatic, scented with spices; fragrant. 5. Mi mo'sa, a kind of tree. 6. Reclined, lain down. 7. Succor, to assist.

Palace in the Desert.—SOUTHEY.

1. "O THALABA, my child,
Thou lookest on to distant days,
And we are in the desert, far from men!"*

2. Not till that moment her afflicted heart
Had leisure for the thought.
She cast her eyes around;
Alas! no tents were there
Beside the bending sands:
No palm-trees rose to spot the wilderness;

* Thalaba, a little boy, had just threatened vengeance on the murderers of his father, when he should become a man.

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The dark blue sky closed round,
And rested like a dome
Upon the circling waste;
She cast her eyes around;
Famine and thirst were there:
And then the wretched mother bowed her head,
And wept upon her child.

3. A sudden cry of wonder
From Thalaba, aroused her;
She raised her head, and saw
Where, high in air, a stately palace rose.
Amid a grove embowered,
Stood the prodigious pile.
Trees of such ancient majesty,
Towered not on Yemen's happy hills,
Nor crowned the lofty brow of Lebanon.

4. They entered, and through aromatic paths,
Wondering, they went along.
At length, upon a mossy bank,
Beneath a tall mimosa's shade,
Which o'er him bent its living canopy,
They saw a man reclined.
Young he appeared; for on his cheek there shone
The morning glow of health,
And the brown beard curled close around his chin.

5. He slept, but, at the sound
Of coming feet awaking, fixed his eyes
In wonder on the wanderer and her child.
"Forgive us," Zeinab cried:
"Distress hath made us bold.
Relieve the widow and the fatherless!
Blessed are they who succor the distressed;
For them hath God appointed paradise."

6. He heard, and he looked up to heaven,
And tears ran down his cheeks:
"It is a human voice!—
I thank thee, O my God!—
How many a year hath passed,
Since the sweet sounds have visited my ear!
I thank thee, O my God!
It is a human voice!"

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7. To Zeinab turning, he said,
"O mortal, who art thou,
Whose gifted eyes have pierced
The shadow of concealment, that hath wrapt
These bowers, so many a year,
From eye of mortal man?
For countless days have passed,
Since ever foot of man
The bowers of Irem trod,—
Save only I, a miserable wretch,
From heaven and earth shut out!"

8. Fearless, and scarce surprised—
For grief in Zeinab's soul
All other feebler feelings overpowered—
She answered, "Yesterday
I was a wife beloved,
The happy mother of a numerous race.
I am a widow now;
Of all my offspring this alone is left.
Praise to the Lord our God.
He gave,—He takes away!"

QUESTIONS.—1. How many persons are introduced in this lesson, and who are they? 2. Where were the mother and child? 3. How is the desert described? 4. Why did Thalaba utter a cry? 5. Whom did they find? 6. How long had he dwelt there? 7. Had he any companions? 8. How was he affected at the sound of a human voice? 9. What account did the mother give of herself, in the last verse?

To what does *him* relate, fifth line, fourth verse? In what tone of voice should the quotation, fifth verse, be read? In what the quotation, last verse? Where is Yemen? Ans. in Arabia Felix.

LESSON XCV.

SPELL AND DEFINE—1. Gross, dull; stupid; thick. 2. Converted, changed—from a bad life to a good one. 3. Verily, most truly. 4. Tribulation, severe affliction. 5. Persecution, suffering, inflicted for religious or other principles. 6. Parable, a fable, or relation of something as real, from which a moral is drawn for instruction.

Parable of the Sower.—BIBLE.

1. THE same day went Jesus out of the house, and sat by the sea side. And great multitudes were gathered together unto him, so that he went into a ship, and sat; and the whole multitude stood on the shore.

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2. And he spake many things unto them in parables, saying, Behold, a sower went forth to sow; and when he sowed, some seeds fell by the way-side, and the fowls came and devoured them up. Some fell upon stony places, where they had not much earth, and forthwith they sprung up, because they had no deepness of earth; and when the sun was up, they were scorched; and, because they had no root, they withered away. And some fell among thorns; and the thorns sprung up, and choked them. But other fell into good ground, and brought forth fruit, some an hundred-fold, some sixty-fold, some thirty-fold. Who hath ears to hear, let him hear.

3. And the disciples came, and said unto him, Why speakest thou unto them in parables? He answered and said unto them, Because it is given unto you to know the mysteries of the kingdom of heaven, but to them it is not given. For whosoever hath, to him shall be given, and he shall have more abundance; but whosoever hath not, from him shall be taken away even that he hath. Therefore speak I to them in parables; because they seeing, see not; and hearing, they hear not; neither do they understand.

4. And in them is fulfilled the prophecy of Esaias, which saith, By hearing ye shall hear, and shall not understand; and seeing ye shall see, and shall not perceive: for this people's heart is waxed gross, and their ears are dull of hearing, and their eyes they have closed; lest at any time they should see with their eyes, and hear with their ears, and should understand with their heart, and should be converted, and I should heal them.

5. But blessed are your eyes, for they see; and your ears, for they hear. For verily I say unto you, That many prophets and righteous men have desired to see those things which ye see, and have not seen them; and to hear those things which ye hear, and have not heard them.

6. Hear ye, therefore, the parable of the sower. When any one heareth the word of the kingdom, and understandeth it not, then cometh the wicked one, and catcheth away that which was sown in his heart. This is he which received seed by the way-side. But he that received the seed into stony places, the same is he that heareth the word, and anon with joy receiveth it; yet hath he not root in himself, but dureth for awhile; for when tribulation or persecution ariseth because of the word, by and by he is offended.

7. He also that received seed among the thorns, is he that

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beareth the word; and the care of this world, and the deceitfulness of riches, choke the word, and he becometh unfruitful. But he that receiveth seed into the good ground, is he that heareth the word, and understandeth it; which also beareth fruit, and bringeth forth, some a hundred-fold, some ixty, some thirty.

QUESTIONS.—1. Where was Jesus teaching when he uttered this parable? 2. How did he describe the sower? 3. What did his disciples ask him? 4. What reason did he give for speaking in parables? 5. To whom did he explain this parable? 6. How did he explain it?

LESSON XCVI.

SPELL AND DEFINE—1. Ad'vent, a coming. 2. Globe, a round body. 3. Dissem'inated, scattered, as seed in sowing. 4. Le vant', *literally means*, East; *here means*, Turkey in Asia. 5. Paganism, the worship of false gods. 6. Authen'ticated, established as true by authority. 7. Announcement, the act of giving notice.

Time and Place of the Savior's Advent.—ABBOTT.

1. THERE is something interesting, in the time and place selected for the Savior's advent. This earth being a globe, of course its surface has no geographical center; but if we take into view its moral and political condition, and history, it has some parts far more suitable than others to be radiant points, from which any extraordinary message from heaven is to be disseminated. It would be difficult to find a place more suitable for such a purpose, than the very country, chosen by Jehovah as the scene of the sufferings and death of Christ.

2. Look upon the map, and you find that the land of Canaan is situated upon the eastern coast of the Mediterranean sea; and if you look east, west, north, and south, at the various connections of this spot, you will find that no other on earth, will compare with it for the purpose for which it was selected. Egypt and the other regions of Africa on the south, are balanced by Syria and the Caucassian countries on the north. There were the Persian and Assyrian empires on the east, and there were the Greek and Roman empires on the west. India and China, with their immense multitudes, are upon one side, and modern France, and England, and Germany, with their vast political power, on the other.

3. Then look upon the Mediterranean sea,—on the borders of which Canaan lies,—bathing as it does the shores of

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three quarters of the globe, and bearing upon its bosom almost every ship that sailed for the first five thousand years of the earth's history. Palestine is a most remarkable spot for such a purpose. If no such communication had ever been made from heaven, and the earth had remained in darkness and paganism to the present day, its history having remained, in other respects, the same as it has been, and we had looked over it to find the best place for an embassy from above, *Judea* would have been the very spot. We should have pointed to the *Levant*, and said, hère is the moral cen ter of the world. If a missionary from heaven is to be sent, let him be stationed *hère*.

4. It is astonishing how much of the interesting history of the human race, has had for its scene the shores of the Mediterranean. Egypt is there. There is Greece. Xerxes, Darius, Solomon, Cesar, Hannibal, knew no extended sea but the Mediterranean. The mighty armies of Persia, and the smaller but invincible bands of the Grecians, passed its tributaries. Pompey fled across it—the fleets of Rome and Carthage, sustained their deadly struggles upon its waters; and until the discovery of the passage round the Cape of Good Hope, the commerce of the world passed through the ports of the Mediterranean.

5. If we go back to ancient ages, we find the Phenician sailors—the first who ventured upon the unstable element—slowly and fearfully steering their little barks along the shores of this sea; and if we come down to modern times, we see the men of war of every nation, proudly plowing its waves, or riding at anchor in its harbors. There is not a region upon the face of the earth, so associated with the recollection of all that is interesting in the history of our race, as the shores of the Mediterranean sea; nor a place more likely to be chosen by the Creator, as the spot where He would establish His communication with men, than the land of Judea.

6. The *time* of the Savior's advent, is as worthy of notice, as the place. The world had been the scene of war and bloodshed for many centuries—empire after empire had arisen from the ruins of the preceding, none, however, obtaining a very general sway. At last the Roman power obtained universal ascendency, and all was at peace. A very considerable degree of civilization and knowledge, prevailed over a great part of the then known world; and every

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thing was favorable to the announcement, and rapid spread of a message from heaven, provided that the message itself should come properly authenticated. The message *did* come, and it *was* properly authenticated: and the peculiar suitableness of the time and place selected, was seen in the very rapid spread of the gospel over almost half the globe.

QUESTIONS.—1. Has the surface of the globe any real center? 2. What country was the birth-place of the Savior? 3. What countries south of it? 4. What north? 5. What east? 6. What west? 7. In what direction from it are India and China? 8. In what, France and England? 9. What is said of the Mediterranean, and of the scenes on its shores, and on its waters? 10. What was there peculiar in the *time* of the Savior's advent?

Why are *did* and *was* emphatic, last verse? (Les. VIII. Rem. 2.) Is the inflection on *here*, at the close of the third verse, intensive or common? (Les. III. 7.) To what does *bathing* refer, third verse, second line?

LESSON XCVII.

SPELL AND DEFINE—1. Maternal, pertaining to a mother. 2. Stim'ulant, something which excites. 3. Lenitive, something which soothes. 4. Immutable, unchangeable. 5. Carnage, slaughter; great destruction of men. 6. Superabundant, abounding to excess. 7. Concentrated, brought to a point or center. 8. De vise', to contrive; to plan.

Reflections on the Field of Waterloo.—LADY MORGAN.

1. IT struck my imagination much, while standing on the last field fought by Bonaparte, that the battle of Waterloo should have been fought on a Sunday. What a different scene did the Scotch Grays and English Infantry present, from that which, at that very hour, was exhibited by their relatives, when over England and Scotland, each church bell had drawn together its worshipers. While many a mother's heart was sending up a prayer for their son's preservation, perhaps that son was gasping in agony. Yet even at such a period, the lessons of his early days, might give him consolation; and the maternal prayer might prepare the heart to support maternal anguish.

2. It is religion alone which is of universal application, both as a stimulant and a lenitive, throughout the varied heritage which falls to the lot of man. But we know—that many thousands rushed into this fight, even of those who had been instructed in our religious principles, without

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leisure for one serious thought; and that some officers were killed in their ball dresses. They made the leap into the gulf which divides two worlds—the present from the immutable state, without one parting prayer, or one note of preparation.

3. As I looked over this field, now green with growing corn, I could mark, with my eyes, the spots where the most desperate carnage had been marked out by the verdure of the wheat. The bodies had been heaped together, and scarcely more than covered: and so enriched is the soil, that in these spots, the grain never ripens, it grows rank and green to the end of the harvest.

4. This touching memorial, which endures when the thousand groans have expired, and when the stain of human blood, has faded from the ground, still seems to cry to Heaven that there is awful guilt somewhere, and a terrific reckoning for those who caused destruction which the earth could not conceal. These hillocks of superabundant vegetation, as the wind rustled through the corn, seemed the most affecting monuments which nature could devise, and gave a melancholy animation to this plain of death.

5. When we attempt to measure the mass of suffering, which was here inflicted, and to number the individuals that fell, considering each who suffered as our fellow man, we are overwhelmed with the agonizing calculation, and retire from the field which has been the scene of our reflections, with the simple, concentrated feeling—these armies once lived, breathed, and felt like us, and the time is at hand, when we shall be like them.

QUESTIONS.—1. On what day of the week was the battle of Waterloo fought? 2. What were the scenes in England and Scotland at the same time, in comparison with those here presented? 3. What is meant by the 'gulf which divides two worlds'? 4. How can the spots of the greatest carnage now be marked out?

LESSON XCVIII.

SPELL AND DEFINE.—1. Be dou' ins, wandering tribes of Arabs, found in Arabia, Egypt, and in the northern part of Africa. 2. Ancestry, the line of one's parents, grand parents, &c. 3. Localities, places of abode. 4. Dates, the fruit of the palm tree. 5. Snowdon, the most noted mountain in Wales, being 3571 feet above the level of the sea. 6. Cairn'gorm, a lofty mountain in Scotland. 7. Steppes, large uncultivated deserts. 8. Cormorant, a large greedy fowl, sometimes called the water raven. 9. Fastnesses, places difficult of access. 10. Serried, crowded. 11. Fanaticism, wild

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and extravagant notions of religion. 12. Or i za'ba, a volcanic mountain in Mexico. 13. Pertinacity, firm adherence to purpose. 14. Cel'tic, pertaining to the Celts, the primitive inhabitants of the South and West of Europe.

Love of Country strengthened by the Observation of Nature.—MUDIE.

1. THE Author of the Creation, has so tempered the productions of the earth and the waters, and the changes and the appearances of the atmosphere, to the wants of man in every zone, from the burning equator to the icy pole, that, amid all the varieties of season and climate, the man, who knows and loves his country, thinks his own the very best; and he would migrate in sorrow from the ice-clad rocks of Labrador, to the perpetual spring and unchanging verdure of the Atlantic isles.

2. The Bedouin, who careers over the sandy plain, fleet as the whirlwind, carrying his handful of dates for his day's repast, and marching twenty miles to the palm-encircled pool, at which he is to quench his thirst, would not give up the joy of the wilderness, for the most fertile plains, and the most gorgeous cities. He has known nature, and seen the working of nature's God in the desert, and beyond that, the very excess and perfection of man's working, can not give him pleasure.

3. And who are they, whose ancestry, in their present localities, stretches backward, till its fading memorials outmeasure, not only all that has been written, but all that has been erected in brick or marble, or in the aged granite itself—the primeval father of mountain and of rock? Are they the inhabitants of fertile plains, spreading wide their productive bosoms to the sun, rich in flocks and herds, thronged with villages, and joyous with cities and pálaces? Này! they are the men of the mountains; and if there is love of country upon earth, you will find it where there is only a mountain pine, a mountain goat, and a mountaineer, as fast rooted and as firm footed on the rock as either.

4. Ask of the mountains of Britain; and Snowdon shall answer to Ben-Nevis, and Wharnside shall respond to gray Cairngorm, "We have known our people for a thousand years, and each year of the thousand, they have loved us the more. Our summits are bleak, but they point to heaven; they are hoary with age, but the hope of immortality breathes around them."

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5. Glance your eye over Asia, and you shall find, that while conquest and change of race, have swept the plains of Euphrates and Ganges like floods, and the level steppes of Siberia like the north wind, Cau ca'sus and Him'ma la have retained their people, and their tuneful cliffs echo the same language, as they did in the days of the patriarchs.

6. And who, too, had footing on the Alps before the Swiss, or on the Pyrenees before the Basques? and how long did the expiring sounds of the Celtic language, wail among the Cornish rocks, after the lowlands of England had become Roman, Saxon, Dane, and Norman, by turns, and the mingling of a five-fold race, had given to the country the most capable population under the sun?

7. Turn whithersoever we will, on the surface of the globe, or in the years of its history, the discovery is ever the same. The Phenicians were once great in Northern Africa, and the Egyptians mighty by Nilus' flood; but where now are the ships of Carthage, the palaces of Memphis, or the gates of Thebes? or where are the men by whom these were erected, or the conquerors by whom they were laid waste?

8. The cormorant sits solitary on those heaps by the Euphrates, where the conqueror of Egypt erected his throne, the Goth and the Hun trod with mockery over the tombs of the Scipios; and the turbaned Arab has erected his tent over the fallen palaces of Nu man'tia; but the cliffs of Atlas have retained their inhabitants, and the same race which dwelt there before Carthage or Rome, or Babylon or Memphis, had existence, dwell there still, and, shielded by the fastnesses of their mountains, the sword will not slay, neither will the fire burn them.

9. Every where it is the same. If we turn our observation to America:—the plains of Guiana, and Brazil, and Mexico, and Peru, and Chili, and Par a guay', have been rendered up to the grasping hand of conquest; and, because of the gold and the silver they contain, the thickly serried Andes have been held by the skirts; but the red Indian is still in his mountain dwelling; and in spite of all that fanaticism and avarice, yet more fell, have been able to accomplish, in the very passion and intoxication of their daring, Chimborazo looks down, from his lofty dwelling among the earthquakes, on the huts of his primeval inhabitants; and Orizaba yet mingles his smoke with that of fires, kindled by the descendants of those whose ancestors tenanted his sides,

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before Mexico was a city, or the Atzec race had journeyed into central America.

10. Now, whenever the globe speaks in unison from every point of its surface, and history brings testimony from its every page, we may rest assured that there is more than common instruction in the tale; and, therefore, we should read and meditate upon it with more than ordinary attention.

11. And why is it, that man not only clings with the greatest pertinacity to those places of the earth, to which, as we would say, nature has been the least bountiful, but also loves them with the most heartfelt affection, and acquires an elevation of mind, a determinedness of purpose, and a joyance of spirit in them, more than in places which abound far more in the good things of this world? The facts are certain and absolute; for there is not one exception to them; and therefore the lesson that they teach us, must be wisdom. It is wisdom, too, which bears directly upon our present object; and it is wisdom which is soon learned.

12. It is simply this: that in those wild, and as we would call them, barren places, man's chief occupation and converse are with nature: whereas, in richer places, where there is more to tempt worldly ambition and worldly enterprise, art is his chief occupation, and becomes by habit his chief enjoyment.

QUESTIONS.—1. What country does every man best love? 2. How is this proved by the Bedouin? 3. Which are more fond of their homes, the inhabitants of fertile vales, or of mountains? 4. By what is the passage, quoted in the fourth verse, represented to be uttered? 5. What places of Asia retain their original inhabitants? 6. What of Europe? 7. Of Northern Africa? 8. What parts of South America have been conquered, and where does the red Indian yet live? 9. How do you account for the attachment of these people to their homes?

How are *whirlwind*, *handful*, and *beyond*, sometimes erroneously pronounced?

LESSON XCIX.

SPELL AND DEFINE—1. Dissemble, to assume a false appearance. 2. Profu'sion, rich abundance. 3. Swain, a servant employed in farming 4. Trib'utary, yielding supplies. 5. Hoards, treasures, or large quantities of any thing laid up. 6. Alternate, one following the other in succession. 7. Ten'ant, one who has possession of any place; a dweller. 8. Rev'elry, noisy festivity. 9. Tep'id, moderately warm; lukewarm. 10. I'da, a lofty mountain in the Island of Candia. 11. Ar'no, a river in Italy. 12. Shelvy, full of rocks; sloping. 13. Bask, to lie exposed to heat. 14. Zone, a girdle; a division of the earth with respect to temperature.

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Blessings of Providence equally Dispensed

GOLDSMITH.

1. E'EN now, where Alpine solitudes ascend,
I sit me down a pensive hour to spend;
And placed on high above the storm's career,
Look downward where a hundred realms appear;
Lakes, forests, cities, plains extending wide,
The pomp of kings, the shepherd's humble pride.

2. When thus creation's charms around combine,
Amidst the store should thankless pride repíne?
Sày, should the philosophic mind disdain
That good which makes each humble bosom váin?
Let school-taught pride dissemble all it can,
These little things are great to little man;
And wiser he, whose sympathetic mind
Exults in all the good of all mankind.

3. Ye glittering towns, with wealth and splendor crownec;
Ye fields, where summer spreads profusion round;
Ye lakes, whose vessels catch the busy gale;
Ye bending swains, that dress the flowery vale;
For *me* your tributary stores combine;
Creation's heir, the world, the world is mine!

4. As some lone miser, visiting his store,
Bends at his treasure, counts, recounts it o'er;
Hoards after hoards his rising raptures fill,
Yet still he sighs, for hoards are wanting still:
Thus to my breast alternate passions rise,
Pleased with each good that Heaven to man supplies;
Yet oft a sigh prevails, and sorrows fall,
To see the hoard of human bliss so small;
And oft I wish, amidst the scene to find
Some spot to real happiness consigned,
Where my worn soul, each wandering hope at rest,
May gather bliss to see my fellows blest.

5. But where to find that happiest spot below,
Who can direct, when all pretend to know?
The shuddering tenant of the frigid zone,
Boldly proclaims that happiest spot his own;
Extols the treasures of his stormy seas,
And his long nights of revelry and ease:

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The naked negro, panting at the line,
Boasts of his golden sands and palmy wine,
Basks in the glare, or stems the tepid wave,
And thanks his gods for all the good they gave.

6. Such is the patriot's boast, where'er we roam,
His first, best country, ever is at home,
And yet, perhaps, if countries we compare,
And estimate the blessings which they share,
Though patriots flatter, still shall wisdom find
An equal portion dealt to all mankind;
As different good, by art or nature given,
To different nations, makes their blessings even.

7 Nature, a mother kind alike to all,
Still grants her bliss at labor's earnest call;
With food as well the peasant is supplied,
On Ida's cliffs, as Arno's shelvy side;
And though the rocky crested summit frown,
These rocks, by custom, turn to beds of down.
From art more various are the blessings sent—
Wealth, commerce, honor, liberty, content.
Yet these each other's power so strong contest,
That either seems destructive to the rest.

8. Where wealth and freedom reign, contentment fails,
And honor sinks where commerce long prevails;
Hence, every state to one loved blessing prone,
Conforms and models life to that alone.
Each to the favorite happiness attends,
And spurns the plan that aims at other ends;
Till, carried to excess in each domain,
This favorite good begets peculiar pain.

QUESTIONS.—1. Where does the writer fancy himself situated, while he pens this piece? 2. Where are the Alps? 3. What did he fancy he saw from his lofty hight? 4. What did they combine to yield him? 5. What did the writer desire? 6. How does the tenant of the frigid zone, and the negro of the torrid zone, each regard their respective countries? 7. Of what does the patriot boast? 8. What is said of Nature? 9. What is the ultimate aim of all?

What is meant by 'the line,' in the fifth verse? Ans. The Equator or Equinoctial line. What pause should be made at *disdain* and *mind*, second verse? Why should such pause be made? (Les. XII. 9.) How is *heir* parsed, last line, third verse? How is the emphasis on *world*, same line and verse, affected by its repetition?

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Lesson C.

Spell and Define—1. Robing, dressing with splendid attire; arraying with elegance. 2. Paradise, a place of supreme felicity and delight; the garden of Eden.

In reading this lesson be careful to observe the *final* poetic pause.

The Bird of Paradise.—C. B. Farnsworth.

[This bird is fabled to have no feet, and never to leave its birth-place the sky.]

1. Fly on, fly on!
The blue sky is around thee, pure and bright
As when the sun, on the first morning, shone
Where thou wert cradled, robing thee in light.

2. Those fields are nigh—
The angels' home; below, the tempests dwell,
There soft winds feed thee, and thou dost rely,
With constant trust, on One who loves thee well.

3. Borne on thy wing
Of purple, gray, and gold, thy fellows near,
Uniting in the chorus, thou didst sing
Such songs as angels leave the heavens to hear.

4. Thrice happy bird!
Would I were one of your celestial choir;
Then only where thou art, my voice were heard,
Singing sweet hymns, instinct with sacred fire.

5. Stay as thou art,
Loved bird; come not near earth, lest thou shouldst find,
And weep the lore with me, the human heart
Is hard alike to thee and to its kind.

6. Earth keeps me here
Awhile; yet I shall leave it, and shall rise
On fairer wings than thine, to skies more clear,
Better than thou—a Child of Paradise!

Questions.—1. What is fabled of the Bird of Paradise? 2. Does the writer address it as though it were a reality? 3. Is it represented as being above, or below the clouds? 4. Who is meant by *One*, last line, second verse; and who by *fellows*, second line, third verse? 5. How is it represented as singing? 6. What does the writer exhort it to do, fifth verse? 7. What does the writer desire, fourth verse? 8. What does he say he shall do, and be, last verse?

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What inflection does the first line take? Why the falling on *bird*, fourth and fifth verses? (Rule VII. Note I.) With what is *thou* contrasted, last line?

LESSON CI.

SPELL AND DEFINE—1. Neg'ative, not positive, or real. 2. Gentry, people of rank and distinction; a term of civility. 3. Assent'ing, agreeing to; admitting as true. 4. Topic, a subject of conversation. 5. Intrin'sic, internal; real. 6. Parts, qualities; faculties; *literally*, portions. 7. Unwa'ry, not cautious; heedless. 8. Exhaust'ed, drawn out; emptied. 9. Deport'ment, manner of action; conduct.

A Mighty Good Kind of Man.—THORNTON.

1. THE good qualities of a mighty good kind of man, if he has any, are of the negative kind. He does very little harm; but you never find him doing any good. He is very decent in appearance, and takes care to have all the externals of sense and virtue; but you never perceive the *heart* concerned in any thought, word, or action.

2. Not many love him, though very few think ill of him. every body is his "dear sir," though he cares not a farthing for any body but *himself*. If he writes to you, though you have but the slightest acquaintance with him, he begins with "dear sir," and ends with "I am, good sir, your ever sincere and affectionate friend, and most obedient humble servant."

3. You may generally find him in company with older persons than himself, but always with richer. He does not talk much, but he has a "yes," or a "true, sir," or "you observe very right, sir," for every word that is said; which, with the old gentry that love to hear themselves talk, makes him pass for a mighty sensible and discerning, as well as a mighty good kind of man.

4. It is so familiar to him to be agreeable, and he has such a habit of assenting to every thing said in company, that he does it without the trouble of thinking what he is about; I have known such a one, after having approved an observation, made by one of a company, assent with "what you say is very just," to an opposite sentiment advanced by another; and I have frequently heard him contradict himself five times during the same conversation.

5. As the weather is a principal and favorite topic with a mighty good kind of man, you may make him agree that it is very hot, very cold, very cloudy, a fine sunshine, or it rains, snows, hails, or freezes, all in the same hour. The

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wind may be high, or not blow at all; it may be east, west, north, or south, or in any point of the compass, or any point not in the compass, just as you please. This makes him a mighty agreeable companion, as well as a mighty good kind of man.

6. No man is half so happy in his friendship. Almost every one he names is a friend of his, and every friend, a mighty good kind of man. I had the honor of walking lately with one of those good creatures, and I believe, he pulled off his hat to every third person he met, with a "how do you do, my dear sir?" though I found he hardly knew the names of five of these intimate acquaintances.

7. I was highly entertained with the greeting between my companion, and another mighty good kind of man, whom we met in the Strand. You would have thought they were brothers, and had not seen one another for many years, by their mutual expressions of joy at meeting. They talked together, not with a design of opposing, but through eagerness to approve what each other said. I caught them frequently crying "yes," together, and, "very true," "you are very right, my dear sir;" and at last, having exhausted their favorite topic of news and of the weather, they concluded with each begging to have the vast pleasure of an agreeable evening with the other, very soon; but parted without naming either time or place.

8. I must own that a good man, and a man of sense, certainly should have every thing that this kind of man has; yet, if he possesses no more, much is wanting to finish and complete his character. Many are deceived by French paste; it has the luster and brilliancy of a real diamond; but the want of hardness, the essential property of this valuable jewel, discovers the counterfeit, and shows it to be of no intrinsic value whatever.

9. If the head and the heart are left out in a man's character, you will vainly look for true worth and merit. But it often happens, that these mighty good kind of men are wolves in sheep's clothing; that their want of parts is supplied by an abundance of cunning, and the outward behavior and deportment, calculated to entrap the short-sighted and unwary.

QUESTIONS.—1. What can you say of the qualities of the individual alluded to? 2. In whose company is he generally found? 3. Does he readily assent to all that is said, whether true or false? 4. Is such a per-

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son generally hypocritical in his conduct? 5. What is meant by 'wolves in sheep's clothing,' last verse?

With what inflection is the last pause but one in a sentence generally read? Can you refer to an example in this lesson? What antithetic terms, first line, second verse? On what principle is *himself* emphatic, second verse? (Les. VIII. Note VIII.)

LESSON CII.

SPELL AND DEFINE—1. Eu'logy, a speech in praise of a person. 2. Perpet'uate, to cause to endure; to preserve forever. 3. Em'ulous, desirous of equaling, or excelling. 4. Mar'tial, warlike. 5. Adroit'ness, dexterity; ease of movement. 6. Subterraneous, being under the earth. 7. Trans'itory, quickly passing; vanishing. 8. Rehearse', to relate; to repeat.

Death of Hamilton.—NOTT.

1. A SHORT time since, and he who is the occasion of our sorrows, was the ornament of his country. He stood on an eminence, and glory covered him. From that eminence he has fallen—suddenly, for ever fallen. His intercourse with the living world, is now ended; and those who would hereafter find him, must seek him in the grave. There, cold and lifeless, is the heart which just now was the seat of friendship. There, dim and sightless is the eye, whose radiant and enlivening orb beamed with intelligence; and there, closed for ever are those lips, on whose persuasive accents we have so often, and so lately, hung with transport.

2. From the darkness, which rests upon his tomb, there proceeds, methinks, a light, in which it is clearly seen, that those gaudy objects which men pursue, are only phantoms. In this light, how dimly shines the splendor of victory—how humbly appears the majesty of grandeur! The bubble, which seemed to have so much solidity, is burst, and we again see that all below the sun is vanity.

3. Trùe, the funeral eulogy has been pronounced. The sad and solemn procession has moved. The badge of mourning has already been decreed, and presently the sculptured marble will lift up its front, proud to perpetuate the name of Hamilton, and rehearse to the passing traveler his virtues. Just tributes of respect! And to the living, useful. But to him, moldering in his narrow and humble habitation, what are they? How vain! how unavailing!

4. Appròach and behòld, while I lift from his sepulcher its covering. Ye, admirers of his greatness, ye, emulous of his talents and his fame, appròach, and behold him now

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How pale! how silent! No martial bands admire the adroitness of his movements. No fascinated throng weep, and melt, and tremble at his eloquence!—Amazing change! A shroud! a coffin! a narrow subterraneous cabin! This is all that now remains of Hamilton! And is this all that remains of him? During a life so transitory, what lasting monument then can our fondest hopes erect?

5. My brethren! we stand on the borders of an awful gulf, which is swallowing up all things human. And *is* there, amidst this universal wreck, nothing stable, nothing abiding, nothing immortal, on which poor, frail, dying man can fasten?

6. Ask the hero, ask the statesman, whose wisdom you have been accustomed to revere, and he will tell you. He will tell you, did I say? He has already told you, from his death-bed, and his illumined spirit will whisper, from the heavens, with well-known eloquence, the solemn admonition; "Mortals! hastening to the tomb, and once the companions of my pilgrimage, take warning, and avoid my errors. Cultivate the virtues I have recommended. Choose the Savior I have chosen. Live disinterestedly. Live for immortality. And would you rescue any thing from final dissolution, lay it up in God."

QUESTIONS.—1. What allusion is made to the death of Hamilton, first verse? 2. What is meant by the light represented as proceeding from his tomb? 3. What effect had it? 4. Where does the speaker say we stand? 5. What is meant by 'the awful gulf'? 6. How will you answer the question, close of the fifth verse? 7. Who is represented as uttering the quotation, last verse? 8. What instruction does it give?

What inflection do the exclamations take, third and fourth verses? Is *brethren*, fifth verse, a dissyllable, or trisyllable?

LESSON CIII.

SPELL AND DEFINE—1. Excursions, rambles; wanderings. 2. Brawling, roaring; *literally*, quarreling. 3. Reaches, distances from one bank of a river to the other; extensions. 4. Luxu'riant, rank of growth; abundant. 5. San'guine, *literally*, full of blood; *here means*, confident; ardent. 6. Utility, usefulness. 7. Act'u ated, moved; put in action. 8. Pervaded, extended through all parts. 9. Penetrated, entered; pierced. 10. Chor'isters, leaders of bands of singers; *here means*, the birds. 11. Ref'use, that which is rejected; worthless remains.

Forest Scenery.—PAULDING.

1. BY degrees, as custom reconciled me more and more to fasting, and long rambles, I extended my excursions farther

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from home, and sometimes remained out all day, without tasting food, or resting myself, except for a few minutes upon the trunk of some decayed old tree, or moss-covered rock. The country, though in a great degree in its native state of wildness, was full of romantic beauties.

2. The Mohawk is one of the most charming of rivers, sometimes brawling among ragged rocks, or darting swiftly through long, narrow reaches, and here and there, as at the Little Falls, and again at the Cohoes, darting down high, perpendicular rocks, in sheets of milk-white foam. But its general character is that of repose and quiet.

3. It is no where so broad but that rural objects, and rural sounds, may be seen and heard distinctly from one side to the other. In many places the banks on either hand, are composed of rich meadows, or *flats*, as they were denominated by the early Dutch settlers, so nearly on a level with the surface of the water, as to be almost identified with it at a distance, were it not for the rich fringe of water willows, that skirt it on either side, and mark the lines of separation.

4. In these rich pastures may now be seen the lowing herds, half-hidden in the luxuriant grass, and a little farther on, out of the reach of the spring freshets, the comfortable farm-houses of many a sanguine country squire, who dreams of boundless wealth from the Grand Canal, and, in his admiration of the works of man, forgets the far greater beauty, grandeur, and utility of the works of his Maker. But I am to describe the scenery as it was in the days of my boyhood, when, like Nimrod, I was a mighty hunter.

5. At the time of which I speak, all that was to be seen, was of the handy work of nature, except the little settlement, over which presided the patriarch, Veeder. We were the advance guard of civilization, and a few steps beyond us, was the region of primeval forests, composed of elms and maples, oaks and pines, that seemed as if their seeds had been sown at the time of the deluge, and that they had been growing ever since. I have still a distinct recollection—I might almost say perception, of the gloom and damps which pervaded these chilling shades, where the summer sun never penetrated, and in whose recesses the very light was of a greenish hue.

6. Here, especially among the little streams, many of which are now dried up by the opening of the earth to the sun-beams, every rock and piece of moldering wood, was

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wrapped in a carpet of green moss, fostered into more than velvet luxuriance by the everlasting damps, that, unlike the dews of heaven, fell all the day, as well as all the night. Here and there a flower reared its pale head among the rankness of the sunless vegetation, but it was without fragrance, and almost without life, for it withered as soon as plucked from the stem.

7. I do not remember ever to have heard a singing bird in these forests, except just on the outer skirts, fronting the south, where occasionally a robin chirped, or a thrush sung its evening chant. These tiny choristers seem almost actuated by the vanity of human beings; for I have observed, they appear to take peculiar delight in the neighborhood of the habitations of men, where they have listeners to their music. They do not like to sing, where there is no one to hear them.

8. The very insects of the wing, seemed almost to have abandoned the gloomy solitude, to sport in the sunshine among the flowers. Neither butterfly nor grasshopper abided there, and the honey bee never came to array himself in his yellow garments. He is the companion of the white man, and seems content to be his slave, to toil for him all summer, only that he may be allowed the enjoyment of the refuse of his own labors in the winter.

9. To plunge into the recesses of these woods, was like descending into a cave under ground. There was the coolness, the dampness, and the obscurity of twilight. Yet custom made me love these solitudes, and many are the days, I have spent among them, with my dog and gun, and no other guide but the sun in heaven, and the moss on the north side of the trees.

QUESTIONS.—1. How is the Mohawk described? 2. How, the adjacent country at the time of its first settlement? 3. What is said of its present aspect? 4. What, of its forests before the country was settled? 5. What, of their appearance? 6. What, of the birds and insects? 7. To what was an entrance into those woods like? 8. How does the description of the country given, compare with its present condition? 9. By what means was the writer enabled to know where he was, when traveling in these woods?

What inflection should be made at the commas, first verse, and what Rule for the same? Should the second verse be read with uniform rapidity? How should *objects*, *sounds*, *distinctly*, *meadows*, *willows*, third verse, be pronounced? How should the termination of each word be marked, in order to articulate distinctly? (Les. I. 6. 4th.)

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Lesson CIV.

Spell and Define—1. Col'umns, long, round pillars of wood or stone, used to support a building; *here means*, the trees. 2. Nestled, housed, as in a nest; cherished. 3. Em a na' tion, that which proceeds from a source. 4. Perch, a branch on which fowls may light; a pole. 5. Wells, issues forth, as water from the earth. 6. Annihilated, reduced to nothing. 7. Cor' o nal, a crown; a wreath. 8. An' ces tors, those that precede in the order of nature; *here means*, the old decayed trees. 9. Arch, cunning; sly; shrewd. 10. Re-as sure', to restore courage to; to free from fear. 11. Fal' ter ing, hesitating; trembling; failing.

Forest Hymn.—Bryant.

1. Father, thy hand
Hath reared these venerable còlumns; thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth, and, forthwith, rose
All these fair ranks of trees. They, in thy sun,
Budded, and shook their green leaves in thy breeze,
And shot toward heaven. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till, at last, they stood,
As now they stand, massy, and tall, and dark,
Fit shrine for humble worshipers to hold
Communion with their Maker.

2. These dim vaults,
These winding aisles, of human pomp or pride,
Report not. No fantastic carvings show
The boast of our vain race, to change the form
Of thy fair works. But thou art here—thou fill'st
The solitude. Thou art in the soft winds
That run along the summits of these trees,
In music;—thou art in the cooler breath,
That, from the inmost darkness of the place,
Comes, scarcely felt;—the barky trúnks, the gróund,
The fresh, moist gròund, are all instinct with thee.

3. Here is continual worship;—nature, here,
In the tranquility that thou dost love,
Enjoys thy presence. Noiselessly, around,
From perch to perch, the solitary bird
Passes; and yon clear spring, that, 'midst its herbs,
Wells softly forth, and visits the strong roots
Of half the mighty forest, tells no tale
Of all the good it does.

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4. Thou hast not left
Thyself without a witness, in these shades,
Of thy perfections. Grandeur, strength, and grace,
Are here to speak of thee. This mighty oak—
By whose immovable trunk I stand and seem
Almost annihilated—not a prince,
In all that proud old world beyond the deep,
E'er wore his crown as lofty as he
Wears the green coronal of leaves, with which
Thy hand has graced him.

5. Nestled at his root
Is beauty, such as blooms not in the glare
Of the broad sun. That delicate forest flower,
With scented breath, and look so like a smile,
Seems, as it issues from the shapeless mold,
An emanation of the indwelling Life,
A visible token of the upholding Love,
That are the soul of this wide universe.

6. My heart is awed within me, when I think
Of the great miracle that still goes on,
In silence, round me—the perpetual work
Of thy creation, finished, yet renèwed
For ever. Written on thy works, I read
The lesson of thy own eternity.
Lo! all grow old and die—but see, again,
How on the faltering footsteps of decay
Youth presses—ever gay and beautiful youth—
In all its beautiful forms.

7. These lofty trees
Wave not less proudly, that their ancestors
Molder beneath them. Oh, there is not lost
One of earth's charms: upon her bosom yet,
After the flight of untold centuries,
The freshness of her far beginning lies,
And yet shall lie. Life mocks the idle hate
Of his arch enemy, Death—yea, seats himself
Upon the tyrant's throne—the sepulcher,
And, of the triumphs of his ghastly foe,
Makes his own nourishment. For he came forth
From thine own bosom, and shall have no end.

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9. There have been holy men who hid themselves
Deep in the woody wilderness, and gave
Their lives to thought and prayer, till they outlived
The generation born with them, nor seemed
Less aged than the hoary trees and rocks
Around them;—and there have been holy men
Who deemed it were not well to pass life thus;
But let me often to these solitudes
Retire, and in thy presence re-assure
My feeble virtue. Here, its enemies,
The passions, at thy plainer footsteps, shrink,
And tremble, and are still.

10. Oh, God! when thou
Dost scare the world with tempests, set on fire
The heavens with falling thunderbolts, or fill,
With all the waters of the firmament,
The swift, dark whirlwind that uproots the woods,
And drowns the villages; when, at thy call,
Uprises the great deep, and throws himself
Upon the continent, and overwhelms
Its cities—who forgets not, at the sight
Of these tremendous tokens of thy power,
His pride, and lays his strifes and follies by?

11. Oh, from these sterner aspects of thy face,
Spare me and mine, nor let us need the wrath
Of the mad, unchained elements to teach
Who rules them. Be it ours to meditate,
In these calm shades, thy milder majesty,
And to the beautiful order of thy works,
Learn to conform the order of our lives.

QUESTIONS.—1. What is meant by 'verdant roof'? 2. What allusion is made to the age of the trees? 3. For what are they a fit shrine? 4. Of what do they not report? 5. What continual worship is in the forest? 6. What is said of the mighty oak? 7. Of the forest flower? 8. What change is constantly going on among the trees? 9. Does age lessen their charms? 10. What have some holy men done? 11. What will make us forget our pride, and lay our strifes and follies by?

To what does the pronoun *its*, in the eighth verse, refer? With what tone of voice should the ninth verse be read? With what, the last? Which line in the third verse, is the most difficult to articulate distinctly and why?

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Lesson CV.

Spell and Define—1. Banquet, a feast. 2. Proportion, form or shape. 3. Sun'dered, separated; parted. 4. Nees'ings, sneezings, or spoutings of a sea-animal, as of a whale. 5. Neth'er, lower, or being under. 6. Haber'geon, a defensive armor for the neck or breast. 7. Seeth'ing, boiling. 8. Cal'dron, a large kettle.

The Leviathan.—Bible.

1. Canst thou draw out leviathan with a hook?
Or his tongue with a cord which thou lettest down?
Canst thou put a hook into his nose?
Or bore his jaw through with a thorn?
Will he make many supplications unto thee?
Will he speak soft words unto thee?
Will he make a covenant with thee?
Wilt thou take him for a servant for ever?
Wilt thou play with him, as with a bird?
Or wilt thou bind him for thy maidens?
Shall thy companions make a banquet of him?
Shall they part him among the merchants?
Canst thou fill his skin with barbed irons?
Or his head with fish spears?

2. Lay thine hand upon him—
Remember the battle, do no more.
Behold, the hope of him is in vain:
Shall not one be cast down even at the sight of him?
None is so fierce that dare stir him up:
Who then is able to stand before me?
Who hath prevented me, that I should repay him?
Whatsoever is under the whole heaven, is mine.

3. I will not conceal his parts, nor his power,
Nor his comely proportion.
Who can discover the face of his garment?
Or who can come to him with his double bridle?
Who can open the doors of his face?
His teeth are terrible round about.
His scales are his pride,
Shut up together as with a close seal.
One is so near to another,
That no air can come between them.
They are joined one to another,
They stick together, that they can not be sundered

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By his neesings a light doth shine,
And his eyes are like the eyelids of the morning.

4. Out of his mouth go burning lamps,
And sparks of fire leap out.
Out of his nostrils goeth smoke,
As out of a seething pot or caldron.
His breath kindleth cóals,
And a flàme goeth out of his mouth.
In his neck remaineth strength,
And sorrow is turned unto joy before him.
The flakes of his flesh are joined together:
They are firm in themselves; they can not be moved.
His heart is as firm as a stone;
Yea, as hard as a piece of the nether millstone.

. When he raiseth up himself, the mighty are afraid:
By reason of breakings they purify themselves.
The sword of him that layeth at him, can not hold:
The spear, the dart, nor the habergeon.
He esteemeth iron as straw,
And brass as rotten wood.
The arrow can not make him flee;
Slingstones are turned with him into stubble:
Darts are counted as stubble:
He laugheth at the shaking of a spear. * *

6. He maketh the deep to boil like a pòt:
He maketh the sea like a pot of òintment.
He maketh a path to shine after him;
One would think the deep to be hoary.
Upon earth there is not his like,
Who is made without fear.
He beholdeth all high things—
He is a king over all the children of pride.

QUESTIONS.—1. Does the leviathan live on land or in water? 2. Who is meant by *me*, second verse? 3. What is meant by 'the face of his garment,' third verse? 4. What, by 'the doors of his face'? 5. What is said of his scales? 6. What is meant by 'eyelids of the morning'? 7. What is said of his strength, fifth verse? 8. Is there any animal that can compare with him? 9. What is meant by 'children of pride,' last line?

With what inflections should the questions in the first verse be read? With what, the questions in the third verse?

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Lesson CVI.

Spell and Define—1. Rec'ti tude, uprightness; correctness of conduct. 2. A ban'don ment, a forsaking. 3. Integrity, honesty. 4. Emer'gency, a pressing necessity; *literally*, a rising out. 5. Predict', foretell. 6. Com'plai sance, a pleasing manner or deportment. 7. Secular, worldly; not religious. 8. Scru'pu lous, careful; cautious in decision, from a fear of doing wrong. 9. Competition, strife to gain the same object as another. 10. Tamper, to meddle; to trifle with. 11. Pliable, easy to be bent; readily yielding. 12. Expeditious, quick; speedy. 13. Pelf, money; riches.

Love of Applause.—Hawes.

1. To be insensible to public opinion, or to the estimation in which we are held by others, indicates any thing, rather than a good and generous spirit. It is indeed the mark of a low and worthless character, devoid of principle, and, therefore, devoid of shame. A young man is not far from ruin, when he can say, without blushing, "I don't care what others think of me."

2. But to have a proper regard to public opinion, is one thing; to make that opinion our *rule* of action, is quite another. The one we may cherish consistently with the purest virtue, and the most unbending rectitude; the other we can not adopt, without an utter abandonment of principle, and disregard of duty.

3. The young man whose great aim is to please, who makes the opinion and favor of others his rule and motive of action, stands ready to adopt any sentiment, or pursue any course of conduct, however false and criminal, provided only that it be popular. In every emergency, his first question is, what will my companions, what will the world think and say of me, if I adopt this, or that course of conduct? Duty, the eternal laws of rectitude, are not thought of. Custom, fashion, popular favor—these are the things, that fill his entire vision, and decide every question of opinion and duty.

4. Such a man can never be trusted; for he has no integrity, and no independence of mind, to obey the dictates of rectitude. He is at the mercy of every casual impulse and change of popular opinion; and you can no more tell whether he will be right or wrong to-morrow, than you can predict the course of the wind, or what shape the clouds will then assume.

5. And what is the usual consequence of this weak and foolish regard to the opinions of others? What, the *end* of

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thus acting in compliance with custom, in opposition to one's own convictions of duty? It is to lóse the esteem and respect of the very men whom you thus attempt to please. Your defect of principle, and hollow heartedness, are easily perceived; and though the persons to whom you thus sacrifice your conscience, may affect to commend your complaisance, you may be assured, that, inwardly, they despise you for it.

6. Young men hardly commit a greater mistake, than to think of gaining the esteem of others, by yielding to their wishes, contrary to their own sense of duty. Such conduct is always morally wrong, and rarely fails to deprive one, both of self respect and the respect of others.

7. It is very common for young men, just commencing business, to imagine that, if they would advance their secular interests, they must not be very scrupulous in binding themselves down to the strict rules of rectitude. They must conform to custom; and if, in buying and selling, they sometimes say the things that are not trūe, and do the things that are not honest; why, their neighbors do the same; and verily, there is no getting along without it. There is so much competition and rivalry, that to be *strictly honest*, and yet succeed in business, is out of the question.

8. Now, if it were indeed so, I would say to a young man; then, quit your business. Better dig, and beg too, than to tamper with conscience, and sin against God. But, is it sò?—is it necessary in order to succeed in business, that you should adopt a standard of morals, more lax and pliable, than the one placed before you in the Bible?

9. Perhaps for a time, a rigid adherence to rectitude might bear hard upon you; but how would it be in the end? Possibly, your neighbor, by being less scrupulous than yourself, may invent a more expeditious way of acquiring a fortune. If he is willing to violate the dictates of conscience,—to lie and cheat, and trample on the rules of justice and honesty, he may, indeed, get the start of you, and rise suddenly to wealth and distinction.

10. But would you envy him his riches, or be willing to place yourself in his situation? Sudden wealth, especially when obtained by dishonest means, rarely fails of bringing with it sudden ruin. Those who acquire it, are of course, beggared in their morals, and are often, very soon, beggared in property. Their riches are corrupted; and while they

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bring the curse of God on their immediate possessors, they usually entail misery and ruin upon their families.

11. If it be admitted, then, that strict integrity is not always the shortest way to success; is it not the surest, the happiest, and the best? A young man of thorough integrity, may, it is true, find it difficult in the midst of dishonest competitors and rivals, to start in his business or profession; but how long, ere he will surmount every difficulty,—draw around him patrons and friends, and rise in the confidence and support of all who know him?

12. What, if in pursuing this course, you should not, at the close of life, have so much money by a few hundred dollars? Will not a fair character, an approving conscience, and an approving God, be an abundant compensation for this little deficiency of pelf? O, there is an hour coming, when one whisper of an approving mind, one smile of an approving God, will be accounted of more value, than the wealth of a thousand worlds like this. In that hour, my young friends, nothing will sustain you, but the consciousness of having been governed in life by worthy and good principles.

QUESTIONS.—1. Ought we to be wholly regardless of the opinion of others in relation to ourselves? 2. How should we regard public opinion? 3. How is one situated who adopts public opinion as a rule of action? 4. How is such a one regarded by others? 5. What erroneous opinions are frequently entertained by young men, just commencing business? 6. What is said of those who acquire a fortune dishonestly?

What relative terms are found in the second verse? What inflection has each? Why is *rule*, second verse, emphatic? Why the falling inflection at *so*, and *Bible*, eighth verse? (Rule I. Note I.) What inflection at *best*, eleventh verse?

LESSON CVII.

SPELL AND DEFINE—1. Mos'lem, a name given to a Mohammedan or a follower of Mohammed. 2. Arch'i tect ure, style of building; the art of building. 3. Pe nin'su la, a portion of land nearly surrounded by water 4. Le git'i mate, lawful. 5. Inundation, *literally*, an overflow of water. 6. Tours, a city in France. 7. Volup'tuous, luxurious. 8. Cres'cent, a figure or likeness of the new moon, which is the Moslem ensign. 9. Fanes, temples. 10. Ir rup'tion, a bursting in; a sudden invasion. 11. Al'lah, the Mohammedan name for the Deity. 12. Chiv'al ry (shiv'al ry), a military dignity founded on the services of soldiers on horseback, who were called knights; the system of knighthood. 13. Ex ot'ic, a plant removed from its native soil. 14. Is'o la ted, detached from others of a like kind.

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15. Me men'to, something to awaken memory; a memorial. 16. Orient'al, eastern. 17. Inscription, that which is written on something.

NOTE.—The Moors, a nation of Mohammedans, who now principally inhabit the northern parts of Africa, originated from the Arabs. They conquered the Spanish peninsula in the eighth century, and established a flourishing empire; but were dispossessed of it, and expelled, after their dominion had lasted about 800 years.

Moslem Rule in Spain.—W. IRVING.

[Reflections at the palace of Alhambra.]

1. As I sat watching the effect of the declining daylight upon this Moorish pile, I was led into a consideration of the light, elegant, and voluptuous character of its internal architecture, and to contrast it with the grand but gloomy solemnity of the edifices, reared by the Spanish conquerors. The very architecture thus bespeaks the opposite and irreconcilable natures of the two warlike people, who so long battled here for the mastery of the peninsula.

2. By degrees, I fell into a course of musing upon the singular fortunes of the Moors, whose whole existence is as a tale that is told. Potent and durable as was their dominion, we scarcely know how to call them. They were a nation without a legitimate country, or a name. A remote wave of the great Arabian inundation, cast upon the shores of Europe, they seem to have all the impetus of the first rush of the torrent.

3. Their career of conquest, from the rock of Gibraltar to the cliffs of the Pyrenees, was as rapid and brilliant, as the Moslem victories of Syria and Egypt. Nay, had they not been checked on the plains of Tours, all France, all Europe, might have been overrun with the same facility, as the empires of the East, and the crescent might at this day have glittered on the fanes of Paris and of London.

4. Repelled within the limits of the Pyrenees, the mixed hordes of Asia and Africa, that formed this great irruption, gave up the Moslem principle of conquest, and sought to establish in Spain a peaceful and permanent dominion. As conquerors, their heroism was only equaled by their moderation; and in both, for a time, they excelled the nations with whom they contended. Severed from their native homes, they loved the land given them, as they supposed, by Allah, and strove to embellish it with every thing that could promote the happiness of man.

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5. Laying the foundation of their power in a system of wise and equitable laws, diligently cultivating the arts and sciences, and promoting agriculture, manufactures, and commerce, they gradually formed an empire, unrivaled for its prosperity by any of the empires of Christendom; and diligently drawing around them the graces and refinements that marked the Arabian empire in the East, at the time of its greatest civilization, they diffused the light of oriental knowledge, through the western regions of benighted Europe.

6. The cities of Arabian Spain became the resort of Christian artisans, to instruct themselves in the liberal arts. The universities of Toledo, Cordova, Seville, and Granada, were sought by the pale student of other lands, to acquaint himself with the sciences of the Arabs, and the treasured lore of antiquity; the lovers of the gay science, resorted to Cordova and Granada, to imbibe the poetry and music of the East; and the steel clad warriors of the north, hastened thither to accomplish themselves in the graceful exercises, and courteous usages of chivalry.

7. If the Moslem monuments in Spain still bear inscriptions, fondly boasting of the power and permanency of their dominion, can the boast be derided as arrogant and vain? Generation after generation, century after century, had passed away, and still they maintained possession of the land. A period had elapsed, longer than that which has passed since England was subjected by the Norman conqueror, and the descendants of Musa and Taric, might as little anticipate being driven into exile across the same straits, traversed by their triumphant ancestors, as the descendants of Rollo and William, and their veteran peers, may dream of being driven back to the shores of Normandy.

8. With all this, however, the Moslem empire in Spain was but a brilliant exotic, that took no permanent root in the soil it embellished. Severed from all their neighbors in the West, by impassable barriers of faith and manners, and separated by seas and deserts from their kindred of the East, they were an isolated people. Their whole existence was a prolonged, though gallant and chivalric struggle, for a foothold in a usurped land.

9. They were the outposts and frontiers of Mohammedanism. The peninsula was the great battle ground, where the Gothic conquerors of the North, and the Moslem conquerors of the East, met and strove for mastery; and the fiery courage of

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the Arab was at length subdued by the obstinate and persevering valor of the Goth.

10. Never was the annihilation of a people more complete, than that of the Spanish Moors. Where are they? Ask the shores of Barbary and its desert places. The exiled remnant of their once powerful empire, disappeared among the barbarians of Africa, and ceased to be a nation. They have not even left a distinct *name* behind them, though for eight centuries they were a distinct people. The home of their adoption, and of their occupation for ages, refuses to acknowledge them, except as invaders and usurpers.

11. A few broken monuments are all that remain to bear witness of their power and greatness, as solitary rocks left far in the interior, bear testimony to the extent of some vast inundation. Such is the Alhambra,—a Moslem pile in the midst of a Christian land,—an oriental palace amidst the Gothic edifices of the West,—an elegant memento of a brave, intelligent, and graceful people, who conquered, ruled, and passed away.

QUESTIONS.—1. What was the origin of the Moors? 2. Where was their career of conquest checked? 3. What did they then establish, and where? 4. What was their character as a nation? 5. Who resorted to their cities and universities? 6. How long did their empire continue? 7. What is said of their entire overthrow? 8. What remain to bear witness of them?

LESSON CVIII.

SPELL AND DEFINE.—1. Margin, border; brink; as of a stream, or page of a book. 2. Crystal, clear like a crystal; transparent. 3. Aye, yes; yea. 4. Rife, abounding in; prevalent. 5. Palmy, bearing palms, emblematical of victory. 6. Pearly, bright like a pearl. 7. Lave, to bathe; to wash. 8. Emerald, a gem of a green color; *here*, foliage of trees, resembling the emerald.

The Eternal River.—HESPERIAN.

1. BEYOND the silence, beyond the gloom,
Of the vale of death and the dreary tomb—
Beyond the sorrow, beyond the sin,
Of earthly ages, its waves begin.

2. Along the slope of its margin bright,
The groves rise up in a land of light;
And the shining floods of the crystal rills,
Come leaping down from the jasper hills;

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And ransom'd millions who take their birth
In the dark old climes of the ancient earth,
When the strife, and grief, and pain of the past,
Are all forgotten, will glide at last,—
Aye, crowned with glory and gladness, glide
Along the sweep of that silvery tide;
While all before them, and all around,
Shall the ceaseless song of the seraph sound

3. Amidst the murmuring fountains
Of everlasting life,
Thy spirit, like a bounding bark,
With song and gladness rife,
Goes gliding to the palmy shore,
That lies in sunny light before.

4. Glide on, glide on, rejoicing—
The glories of that strand,
Are tinted by the golden morn
Of an immortal land,
Whose brilliant beams—whose pearly ray
Shall never fade nor fleet away.

5. The silvery tide will bear thee,
Amid the sound and bloom
Of many a green and blessed isle,
Whose shining banks illume
Each wandering bark and pathway dim,
Along the passing billow's brim.

6. And soon the winds shall waft thee,
Among the groves, that lave
The emerald of their bending boughs,
In life's eternal wave:
And round thee shall the music rise,
Of happier worlds, and calmer skies.

QUESTIONS.—1. What river do you think the writer was here describing? (See Rev. 22nd Chap. 1st and 2nd verses.) 2. What can you say of this river?

What variety do you observe in the versification of this piece? To what does *its* refer, first line, second verse? What poetic pauses have the first four lines of the second verse? Which syl'ables in those lines, receive the metrical accent? What Rule for the prevalence of the rising inflection, third verse? What, for the falling on *glide*, fourth verse? Which should have the more intense degree of emphasis, the first or second *glide*? How is *emerald*, last verse, parsed?

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Lesson CIX.

Spell and Define—1. Illume, to light up. 2. Communion, society; friendly intercourse. 3. Attain, to arrive at; to gain. 4. Ten'e ment, a house; *here means*, the body.

Dialogue between the Body and the Spirit.—Mrs. Gilman.

Body.—Spirit! I feel that thou
Wilt soon depart.
This body is too weak longer to hold
The *immortal* part.
The ties of earth are loosening—
They soon will break;
And thou, even as a joyous bird,
Thy flight wilt take
To the eternal world.

2. Say, spirit, say!
Wilt thou return again? once more illume
My house of clay?
Or must this body, which has been to thee
A temple and a dwelling-place,
Perish for ever and forgotten be?

Spirit.—Yes! I must leave thee.
I am longing
For the communion of those blessed ones,
Within the courts of heaven,
Who tune their golden harps
To the eternal praise of Him, who gives
That home above—
Which *they* have gained, and which *I* would attain,
Through Him who came to prove,
That "God is love."
And by Him, too, I know that *thou*,
My earthly tenement,
Within the dust must lie,
And there turn to corruption;
Even as the seed doth die,
To be revived again.

4. Death hath no power o'er the *soul;*
For Christ hath conquered—
The grave can not retain its victims,

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When *He* cries—come forth!
Then I return to *thee*—
The victory is gained—
For "Christ hath made us free."

QUESTIONS.—1. What is meant by 'the immortal part,' first verse? 2. To what is the spirit compared? 3. What is meant by 'house of clay'? 4. To what does *they* refer, third verse? 5. To what is the body in the grave compared? 6. To what does *thee* refer, last verse? 7. Where is the quotation, last line, found? Ans. Gal. 5th Chap. v. 1.

How do you explain the inflections, marked in the second verse? Why the falling on *be?* (Rule I. Note I.) Point out all the examples of antithetic emphasis in this piece.

LESSON CX.

SPELL AND DEFINE—1. Il lu'sions, deceptive appearances. 2. Temporal, pertaining to this life; limited by time. 3. Sol' ace, to cheer under affliction; to console. 4. In sid' i ous, deceitful; treacherous. 5. Comports', to agree with; to accord. 6. Subjuga'tion, the act of bringing under the power of another. 7. Remon'strated, presented strong reasons against. 8. Cope, to equal in combat; to oppose with success. 9. Election, choice; free will. 10. In vi'o late, unhurt; uninjured. 11. Su pine'ly, carelessly; indolently. 12. Inevitable, not to be avoided.

Extract from the Speech of Patrick Henry, in the Convention of Delegates of Virginia, March 23d, 1775.

1. MR. PRESIDENT,—It is natural for man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth,—to know the worst, and to provide for it.

2. I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future, but by the past. And, judging by the past, I wish to know what there has been in the conduct of the British ministry, for the last ten years, to justify those hopes, with which gentlemen have been pleased to solace themselves and the house? Is it that insidious smile, with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet.

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3. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition, comports with those warlike preparations, which cover our waters, and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves. These are the implements of war and subjugation—the last arguments to which kings resort.

4. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for *us:* they can be meant for no other. They are sent over to bind and rivet upon us those chains, which the British ministry have been so long forging.

5. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we any thing new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted?

6. Let us not, I beseech you, deceive ourselves longer. Sir, we have done every thing that *could* be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne.

7. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free; if we mean to preserve inviolate those inestimable privileges, for which we have been so long contending; if we mean not basely to abandon the noble struggle, in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be ob-

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tained—we must fight!—I repeat it, sir, we *must* fight! An appeal to arms, and to the God of hosts, is all that is left us.

8. They tell us, sir, that we are weak—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

9. Sir, we are *not* weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles *alone*. There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave.

10. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable—and let it come!—I repeat it, sir, let it come!

11. It is vain, sir, to extenuate the matter. Gentlemen may cry, "Peace, peace"—but there is no peace. The war is actually begun! The next gale, that sweeps from the north, will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? what would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God.—I know not what course others may take, but, as for me, give me LIBERTY, or give me DEATH!

QUESTIONS.—1. Where and when was this speech delivered? 2. How long since? 3. What did the speaker wish to know and provide for? 4. By what did he judge, that the enemy was preparing for war with them? 5. What had been done to avert the storm? 6. What did the speaker say must be done, if they wished to be free? 7. Was the prediction fulfilled that God would 'raise up friends to fight our battles for us'? 8. What distinguished individual did assist the Americans in the revolu-

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sion? Ans. La Fayette. 9. Had the war already begun? 10. What did the speaker choose in preference to slavery?

What Rules for the inflections as marked in the fourth verse? What rhetorical pause, latter part of the seventh verse? How is it denoted, and what is its use? (Les. XI. 3.) What example of absolute emphasis in the eleventh verse? Why is *not* instead of *weak* emphatic, first line, ninth verse? With what modulation of voice should the tenth verse be read? With what modulation should the last verse be read?

Lesson CXI.

Spell and Define—1. In aug'u ra ted, inducted into office with appropriate ceremonies. 2. Fi'at, a decree; a command. 3. Emancipated, set free from bondage; liberated. 4. Futil'ity, triflingness. 5. Man'date, command. 6. Aspirations, ardent desires. 7. Pallid, pale. 8. Ev a nes'cence, a passing from sight or possession; a vanishing. 9. Sub'lunary, pertaining to this world; earthly. 10. Prospect'ively, with reference to the future. 11. Hurtle, to clash or run against. 12. Heralds, publishes beforehand; proclaims.—13. Surcharged, burdened to excess; overloaded. 14. Im bu'ing, tinging.

Death of President Harrison.—Willis G. Clark.

[William Henry Harrison was inaugurated President of the United States, March 4th, 1841, and died April 4th, 1841.]

1. A nation has been smitten,—a republic has been saddened by the fiat of a Power, to which none can give resistance, and the swaying of a scepter which none can disown. Death, who, in the beautiful and expressive language of the Latin poet, knocks with equal pace at the doors of cottages, or palaces of kings, has received the late President into his icy arms—his freezing kiss has emancipated a noble and benignant spirit—and that, which but yesterday was the shrine of pure and patriotic aspirations—of warm love of country, and hopes for its happiness and honor, is now but pallid and deserted dust, from which the light of life has fled for ever!

2. It is a picture of solemnity, of awe, and admonition; it teaches us the evanescence of human hopes, the futility of sublunary wishes—and tells us, loudly, and with awful emphasis, how worse than vain are calculations on the length of years and honors, with which the eminent are so often, as it were, prospectively invested. The king of shadows loves a shining mark, and against such, how often do his quickest and most fatal arrows hurtle! What we love, what we venerate, what we press to our bosoms, and wear in our hearts,—how they bow to the mandate of 'pass ye away!'

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Our fathers, where are they? and the prophets, do they live for ever?

3. No language can describe the sorrowful consternation, the profound regret, which will pervade the union, as the intelligence of the death of its late President, spreads far and wide. It will pass through the vast West, like the sound of a mighty oak, falling in the stillness of the forest. The steamers, as they plow our mighty rivers, will bear with them the emblems of mourning—and a universal sadness, like the cloud that heralds forth the imminent tempest, will spread itself over the whole mass of the nation, from the dark streams of Maine to the waters of Mexico. Death has sought out and smitten a lofty victim;—there is sackcloth in the high places, and wailing through the land.

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1. Death sitteth in the Capitol! His sable wing
Hung its black shadow o'er a country's hope,
And lo! a Nation bendeth down in tears!
A few short weeks and all was jubilee,—
The air was musical with happy sounds—
The future, full of promise—joyous smiles
Beam'd on each freeman's face, and lighted up
The gentle eye of beauty.

2. *The Hero came*—a noble, good old man—
Strong in the wealth of his high purposes.
Age sat upon him with a gentle grace,
Giving unto his manhood dignity,
Imbuing it with pure and lofty thoughts,
As pictures owe their mellow hues to time.
He stood before the People. Theirs had been
The vigor of his youth, his manhood's strength,
And now his green old age was yielded up
To answer their behest.

3. Thousands had gather'd round that marble dome,
Silent and motionless in their deep reverence,
Save when there gushed the heaving throb
And low tumultuous breath of patriot hearts,
Surcharged with grateful joy. The mighty dead
Bent gently o'er him with their spirit wings,
As solemnly he took the earthly state,
Which flung its purple o'er his path to Heaven.

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The oath was said, and then one mighty pulse
Seemed throbbing through the multitude,—
Faces were lifted upward, and a prayer
Of deep thanksgiving wing'd that vow to Heaven.
In Heaven the Hero answered it.

4. Time slept on flowers, and lent his glass to Hope—
One little month, his golden sands had sped,
When, mingling with the music of our joy,
Arose and swell'd a low funeral strain,
So sad and mournful, that a Nation heard,
And trembled as she wept!

5. Darkness is o'er the land,
For lo! a death-flag streams upon the breeze,—
The Hero hath departed!

6. Nay, let us weep. Our grief hath need of tears—
Tears should embalm the dead; and there is one,
A gentle woman, with her clinging love,
Who wrung her heart that she might give him up
To his high destiny. Tears are for her—
She knoweth not how low her heart is laid.*
From battle fields, where strife was fiercely waged,
And human blood-drops fell a crimson rain,
He had returned to her. God help thee, Lady,
Look not for him now!
Throned in a Nation's love, he sunk to sleep,
And so awoke in Heaven!

ANN S. STEPHENS.

QUESTIONS.—1. When was William Henry Harrison inaugurated President? 2. Where and when did he die? 3. How long had he been President? 4. What is said of death? 5. What is meant by 'the king of shadows'? 6. How was the nation affected at the intelligence of his death?—7. What contrast was realized in a few weeks after his inauguration? 8. How does the writer of the poetry describe the Hero? 9. How is the scene of the inauguration described? 10. What is meant by 'marble dome'? 11. Did Mrs. Harrison know of the death of her husband, at the time this piece was written?

In what respect do the questions, ending the second verse, differ? With what peculiar tone of voice should this lesson be read? What inflection should be made at the commas, third verse, and why?

* This piece was written the day after the death of President Harrison, and the sad intelligence could not have reached the ear of Mrs. Harrison, who was at her residence, North Bend, Ohio.

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Lesson CXII.

Spell and Define—1. Corse, a dead body of a human being. 2. Ramparts, embankments of earth raised for defense. 3. Bayonets, short pointed daggers, fixed at the end of a musket. 4. Reck, to care; to mind. 5 Comrades, associates in business; companions. 6. Up braid', to reproach; to reprove. 7. Random, done at hazard or without purpose. 8. Gory, bloody.

What practice is sometimes recommended to promote distinctness of utterance? (Les. II. 7.) In reading in concert what faults are to be avoided?

Burial of Sir John Moore.—Wolfe.*

[Sir John Moore, a gallant British general, was killed in a battle at Corunna in Spain, Jan. 16 1809, by the French.]

1. Not a drum was heard, nor a funeral note,
As his corse to the ramparts we hurried;
Not a soldier discharged his farewell shot
O'er the grave, where our hero we buried.

2. We buried him darkly, at dead of night,
The turf with our bayonets turning,
By the struggling moonbeam's misty light,
And our lanterns dimly burning.

3. Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face of the dead,
And we bitterly thought of the morrow.

4. We thought as we hollowed his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And *we*, far away on the billow.

5. Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him;
But nothing he'll reck, if they let him sleep on,
In the grave where his comrades have laid him.

6. No useless coffin inclosed his breast,
Nor in sheet, nor in shroud we bound him,
But he lay like a warrior taking his rest,
With his martial cloak around him.

* This beautiful ode, as usual, is ascribed to Wolfe, though more recent discoveries render it probable that its author was an obscure country schoolmaster, named Mackintosh.

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7. Not the half of our heavy task was done,
When the clock toll'd the hour for retiring,
And we heard by the distant, random gun,
That the foe was suddenly firing.

8. Slowly and sadly we laid him dówn,
From the field of his fáme, fresh and góry!
We carved not a líne, we raised not a stóne,
But left him alōne wīth hīs glōry!

QUESTIONS.—1. Who was Sir John Moore? 2. Where, when, and by whom was he killed? 3. Was he buried with great display, as military officers generally are? 4. When, and how was he buried? 5. Was he inclosed in a shroud and coffin? 6. What did his comrades hear while burying him?

Does this piece conform to the usual rules of versification? (Les. XII. Rem. 2.) What example of difficult articulation is found in reading the first line of the last verse? Why is it difficult? Why the prevalence of the rising inflection, last verse? (Rule V.) Between what words in the last line occur a rhetorical pause? How should the clause following it be read?

LESSON CXIII.

SPELL AND DEFINE—1. Doomed, sentenced; condemned. 2. Elapsed, passed away. 3. Friar, a name common to a monk. 4. Blighted, affected by some cause that affects growth; blasted. 5. Obstinate, firmly fixed in purpose or opinion. 6. Desperate, furious; rash.

NOTE.—In this colloquy, that part represented as spoken by Rolla, should be uttered in a softened tone of voice, indicative of affability and courtesy. As it advances, it should be changed somewhat, and an imploring tone assumed; as when he says, "I *must* speak with him." Afterward it becomes more of an argumentative character; as when he says, "Soldier, imagine thou wert doomed to die a cruel death," etc.

The part represented as spoken by the Sentinel, at first should be read in a grum, stern tone of voice, indicative of firmness and courage. Toward the close, the tone of voice should become somewhat softened.

Dialogue between Rolla and Sentinel before the Dungeon of Alonzo.—KOTZEBUE.

[*Enter Rolla disguised as a monk.*]

Rolla. INFORM me, friénd, is Alónzo, the Peruvian, confined in this dungeon?

Sentinel. He is.

Rolla I must spèak with him.

Sent. You mùst not.

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Rolla. He is my friend.

Sent. Not if he were your brother.

Rolla. What is to be his fate?

Sent. He dies at sunrise.

Rolla. Ha! then I am come in time—

Sent. Just to witness his death.

Rolla. [*Advancing toward the door.*] Soldier, *I must* speak with him.

Sent. [*Pushing him back with his gun.*] Back! back! it is impossible.

Rolla. I do entreat you but for one moment.

Sent. You entreat in vain—my orders are most strict.

Rolla. Look on this wedge of massy gold! Look on these precious gems. In thy land they will be wealth for thee and thine, beyond thy hope or wish. Take them, they are thine, let me but pass one moment with Alonzo.

Sent. Away! Wouldst thou corrupt me? *Me,* an old Castilian!—I know my duty better.

Rolla. Soldier! hast thou a wife?

Sent. I have.

Rolla. Hast thou children?

Sent. Four honest, lovely boys.

Rolla. Where didst thou leave them?

Sent. In my native village, in the very cot where I was born.

Rolla. Dost thou *love* thy wife and children?

Sent. Do I love them? God knows my heart,—I do.

Rolla. Soldier! imagine thou wert doomed to die a cruel death in a strange land—What would be thy last request?

Sent. That some of my comrades should carry my dying blessing to my wife and children.

Rolla. What if that comrade was at thy prison door, and should there be told,—'Thy fellow soldier dies at sunrise, yet thou shalt not for a moment see him, nor shalt thou bear his dying blessing to his poor children, or his wretched wife;'—what wouldst thou think of him who thus could drive thy comrade from the door?

Sent. How?

Rolla. Alonzo has a wife and child; and I am come but to receive for her, and for her poor babe, the last blessing of my friend.

Sent. Go in. [*exit sentinel.*]

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Rolla. [*calls.*] Alonzo! Alonzo! [*Enter Alonzo, speaking as he comes in.*]

Alonzo. Hòw! is my hour elapsed? Well, I am ready.

Rolla. Alonzo——know me!

Alon. Rolla! O Rolla! How didst thou pass the guard?

Rolla. There is not a moment to be lost in words. This disguise I tore from the dead body of a friar, as I passed our field of battle. It has gained me entrance to thy dungeon; now take it thou, and fly.

Alon. And Rolla—

Rolla. Will remain here in thy place.

Alon. And *die* for me! *No!* Rather eternal tortures rack me.

Rolla. I shall *not* die, Alonzo. It is *thy* life Pizarro seeks, not *Rolla's;* and thy arm may soon deliver me from prison. Or, should it be otherwise, I am as a blighted tree in the desert; nothing lives beneath my shelter. Thou art a husband and a father; the being of a lovely wife and helpless infant depend upon thy life. Go! go! Alonzo, not to save thyself, but Cora, and thy child.

Alon. Urge me not thus, my friend—I am prepared to die in peace.

Rolla. To die in péace! devoting her you have sworn to live for, to mádness, mísery, and déath!

Alon. Merciful heavens!

Rolla. If thou art yet irresolute, Alonzo—now mark me well. Thou knowest that Rolla never pledged his word, and shrunk from its fulfillment. Know then, if thou art proudly obstinate, thou shalt have the desperate triumph of seeing Rolla perish by thy side.

Alon. O Rolla! you distract me! Wear you the robe, and though dreadful the necessity, we will strike down the guard, and force our passage.

Rolla. What, the soldier on duty here?

Alon. Yes, else seeing two, the alarm will be instant death.

Rolla. For my nation's safety, I would not harm him. That soldier, mark me, is a *man!* All are not men that wear the human form. He refused my prayers, refused my gold, denying to admit—till his own feelings bribed him. I will not risk a hair of that man's head, to save my heart strings from consuming fire. But haste! A moment's further pause, and all is lost.

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Alon. I fear thy friendship drives me from honor, and from right.

Rolla. Did Rolla ever counsel dishonor to his friend? *Throwing the friar's garment over his shoulders.*] There, conceal thy face—Now God be with thee.

QUESTIONS.—What inflection in the exclamation, '*Me*, an old Castilian'? (Rule I. Note II.) What, in the exclamation, 'Do I love them'? What other similar examples in this lesson? Why has the question, 'How?' near the middle the rising inflection? (Rule II. Note I.)

LESSON CXIV.

SPELL AND DEFINE—1. Pri'mal, first in rank or degree; original. 2. Confront', to stand in opposition; to oppose. 3. Visage, the face; the countenance. 4. Forestall'ed, taken beforehand; anticipated. 5. Shuffling, evading; playing tricks. 6. Li'med, caught, as birds in bird-lime; entangled. 7. Assay', trial; effort; attempt.—8. Grapple, to lay fast hold on; to seize. 9. Palm, the inner part of the hand; the hand. 10. Unfledged, not furnished with feathers, as young birds; *here means*, untried; newly formed. 11. Censure, judgment that condemns; opinion. 12. Husband ry, good management; economy.

*Soliloquy of a Murderer.**—SHAKSPEARE.

1. OH! my offense is rank, it smells to heaven:
It hath the primal, eldest curse upon 't,
A brother's murder!—Pray I can not;
Though inclination be as sharp as will;
My stronger guilt defeats my strong intent;
And like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect.

2. What if this cursed hand
Were thicker than itself with brother's blood?
Is there not rain enough it the sweet heavens
To wash it white as snow? Whereto serves mercy,
But to confront the visage of offense?
And what's in prayer, but this two-fold force,
To be forestalled, ere we come to fall,
Or pardoned, being down?—Then I'll look up;

* The person, by whom this soliloquy is represented as spoken, was hen king of Denmark. He came in possession of the throne by secretly murdering the previous king who was his own brother, and marrying his queen.

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My fault is past.—But oh, what form of prayer
Can serve my turn? Forgive me my foul múrder!
That can not bé; since I am still possessed
Of those effects, for which I did the murder;
My crown, mine own ambition, and my quèen.

8. May one be pardoned, and retain the offense?
In the corrupted currents of *this* world,
Offense's gilded hand may shove by justice;
And oft 'tis seen, the wicked prize itsèlf
Buys out the law: but 'tis not so above:
Thère is no shuffling: thère the action lies
In its true nature; and we ourselves compelled,
Even to the teeth and forehead of our faults,
To give in evidence.

4. What then? What rests?
Try what repentance can: what can it not?
Yet what can it, when one can not repent?
Oh wretched stàte! Oh bòsom, black as death!
Oh limed sòul, that, struggling to be free,
Art more engaged! Help, angels! make assay!
Bow, stubborn knees! and, heart with strings of steel,
Be soft as sinews of the new-born babe;—
All may be well!

Advice to a Son going to Travel.

1. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar:
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade.—Beware
Of entrance to a quarrel; but being in,
Beàr it, that the opposer may bewàre of thee.

2. Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy pùrse can buy;
But not expressed in fancy—rich, not gaudy;
For the apparel oft proclaims the man.

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3. Neither a borrower, nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all.—To thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.

QUESTIONS.—1. Who is represented as speaking in the first extract? 2. Why could he not pray? 3. Why could he not expect to be forgiven of the foul murder of his brother? 4. What may offense's gilded hand sometimes do? 5. How is it above?—6. What advice is given relative to our thoughts, in the second extract? 7. What, relative to quarreling? 8. What, relative to borrowing?

Why the rising inflection on *murder*, second verse? (Rule I. Note II.) How are *crown*, *ambition*, and *queen*, parsed, same verse? Why is *this* emphatic, third verse? What inflection do the exclamations take, fourth verse? What examples of absolute emphasis, same verse? What inflection do the commands, second part, take? (Rule VII.)

LESSON CXV.

SPELL AND DEFINE.—1. Foibles, failings resulting from weakness. 2. Chasm, an opening in the earth or rocks; a cleft. 3. Extenuate, to lessen; to diminish, as a crime. 4. E'ther, a thin, light fluid; the thin fluid supposed to fill space. 5. Unfathomed, not to be measured. 6 Paltry, mean; worthless. 7. Pealed, sounded.

Select Paragraphs.

Death.

1. AND sure no blessing nobler can be given,
Where one short anguish is the price of heaven.

Our Judgment.

2. 'Tis with our judgment, as our watches; none
Go just alike, yet each believes his own.

Kindness.

3. Since trifles make the sum of human things,
And half our misery from our foibles, springs;
Since life's best joys consist in peace and ease,
And few can save or serve, but all can please;
O, let the ungentle spirit learn from hence,—
A *small unkindness* is a *great offense*.

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Caution.

4. Heat not a furnace for your foe so hot,
That it doth singe yourself.

Succession of Human Beings.

5. Like leaves on trees, the life of man is found,
Now green in youth, now withering on the ground;
Another race the following spring supplies,
They fall successive, and successive rise:
So generations in their course decay;
So flourish these, when those have passed away.

The Acquisition of Knowledge.

6. As up the tower of knowledge slow we rise,
How wide and fair the opening prospect lies!
But while the view expands, the path grows steeper,
The steps, more slippery, and the chasm's deeper:
Then why climb on? Not for the prospect's beauty,
Not for the triumph, but because 'tis duty.

Candor.

7. Speak of me as I am; nothing extenuate,
Nor set down aught in malice.

Hidden Worth.

8. Full many a gem of purest ray serene,
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Good and Ill.

9. Two tasks are ours, to know and understand
Evil and good, and name their various band;
But worthier far, with cheerful will to choose
Whate'er is good, and all the ill refuse.

Final End of All.

10. Why all this toil for triumphs of an hour?
What though we wade in wealth, or soar in fame?
Earth's highest station ends in—'Here he lies':
And 'dust to dust' concludes her noblest song.

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Joys of Fortune—trifling.

11. Alas! the joys that fortune brings,
Are trifling, and decay;
And those who prize the paltry things,
More trifling still than they.

Hope.

12. Eternal Hope! when yonder spheres sublime
Peal'd their first notes to sound the march of Time
Thy joyous youth began—but not to fade.—
When all the sister planets have decay'd;
When wrapt in fire the realms of ether glow,
And Heaven's last thunder shakes the world below
Thou, undismayed, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile!

QUESTIONS.—How do you account for the inflections marked in the third paragraph? (Rule IV.) How, those in the sixth? (Rule VI. Note I.) Which are the unemphatic words in the first paragraph, and why? Has the third paragraph the cesural pause? On which syllables occurs the metrical accent? On which, in the fifth paragraph? To what do *these* and *those* refer, last line, fifth paragraph? How is *gem* parsed, eighth paragraph? To what does *thou* refer, last verse?

LESSON CXVI.

SPELL AND DEFINE—1. Phys'ic al, pertaining to nature. 2. Po lit'ic al, pertaining to government. 2. Christendom, countries inhabited by Christians. 4. Antece'dent, going before; preceding. 5. Melioration, the act of making better; improvement. 6. In al'ien a ble, that can not be justly given to another. 7. Pre-eminent, superior in excellence. 8. Disseminating, scattering; spreading. 6. Amalgamating, mixing or uniting of different things. 10. Anal'ogous, bearing some resemblance; similar. 11. Antiquated, grown old; out of use. 12. Re cip'ro cal, done by each to the other; mutual. 13. Collision, a striking together; a clashing. 14. Im pla'ca ble, that can not be appeased or pacified; stubborn. 15. Dy'nas ty, government; sovereignty; a race of kings who govern a particular country. 16. Scath, injury; damage.

Should the termination of one word be blended with the beginning of another? (Les. I. 6—4th.)

Effects of the Modern Diffusion of Knowledge.—WAYLAND.

IN consequence of this general diffusion of intelligence, nations are becoming vastly better acquainted with the physical, moral, and political conditions of each other. Whatever of any moment is transacted in the legislative

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assemblies of one country, is now very soon known, not merely to the rulers, but also to the people, of every other country. Nay, an interesting occurrence of any nature, can not transpire in an insignificant town of Europe or America, without finding its way, through the medium of the national journals, to the eyes and ears of all Christendom.

2. Every man must now be, in a considerable degree, a spectator of the doings of the world, or he is soon very far in the rear of the intelligence of the day. Indeed he has only to read a respectable newspaper, and he may be informed of the discoveries in the arts, the discussions in the senates, and the bearings of public opinion all over the world. The reasons of all this may chiefly be found in that increased desire of information, which characterizes the mass of society in the present age.

3. Intelligence of every kind, and especially political information, has become an article of profit—and when once this is the case, there can be no doubt that it will be abundantly supplied. Besides this, it is important to remark, that the art of navigation has been, within a few years, materially improved, and commercial relations have become vastly more extensive. The establishment of packet ships between the two continents, has brought London and Paris as near to us, as Pittsburg and New Orleans.

4. There is every reason to believe, that, within the next half century, steam navigation will render communication between the ports of Europe and America as frequent, and almost as regular, as that by ordinary mails. The commercial houses of every nation are establishing their agencies in the principal cities of every other nation, and thus binding together the people by every tie of interest, while at the same time, they are furnishing innumerable channels, by which information may be circulated among every class of the community.

5. Hence it is, that the moral influence, which nations are exerting upon each other, is greater than it has been at any antecedent period in the history of the world. The institutions of our country are becoming known, almost of necessity, to every other country. Knowledge provokes to comparison, and comparison leads to reflection. The fact, that others are happier than themselves, prompts men to inquire whence this difference proceeds, and how their own melioration may be accomplished.

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6. By simply looking upon a free people, an oppressed people instinctively feel that they have inalienable rights, and they will never afterward be at rest, until the enjoyment of these rights is guarantied to them. Thus one form of government, which, in any pre-eminent degree, promotes the happiness of man, is gradually, but irresistibly disseminating the principles of its constitution, and, from the very fact of its existence, calling into being those trains of thought, which must in the end revolutionize every government within the sphere of its influence, under which the people are oppressed.

7. And thus is it that the field, in which mind may labor, has now become wide as the limits of civilization. A doctrine, advanced by one man, if it have any claim to interest, is soon known to every other man. The movement of one intellect now sets in motion the intellects of millions. We may now calculate upon effects, not upon a state or a people, but upon the melting, amalgamating mass of human nature.

8. Man is now the instrument which genius wields at its will—it touches a chord of the human heart, and nations vibrate in unison. And thus, he, who can rivet the attention of a community upon an elementary principle, hitherto neglected in politics or morals, or who can bring an acknowledged principle to bear upon an existing abuse, may, by his own intellectual might, with only the assistance of the press, transform the institutions of an empire or a world.

9. In many respects, the nations of Christendom collectively, are becoming somewhat analogous to our own Federal Republic. Antiquated distinctions are breaking away, and local animosities are subsiding. The common people of different countries are knowing each other better, esteeming each other more, and attaching themselves to each other by various manifestations of reciprocal good will. It is true, every nation has still its separate boundaries, and its individual interests—but the freedom of commercial intercourse, is allowing those interests to adjust themselves to each other, and thus rendering the causes of collision of vastly less frequent occurrence.

10. Local questions are becoming of less, and general questions, of greater importance. Thanks be to God, men have at last begun to understand the rights, and feel the wrongs of each other. Mountains interposed do not so much make enemies of nations. Let the trumpet of alarm be

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sounded, and its notes are now heard by every nation, whether of Europe or America. Let a voice, borne on the feeblest breeze, tell that the rights of man are in danger, and it floats over valley and mountain, across continent and ocean, until it has vibrated on the ear of the remotest dweller in Christendom.

11. Let the arm of oppression be raised to crush the feeblest nation on earth, and there will be heard every where, if not the shout of defiance, at least the deep-toned murmur of implacable displeasure. It is the cry of aggrieved, insulted, much abused man. It is Human Nature, waking in her might from the slumber of ages, shaking herself from the dust of antiquated institutions, girding herself for the combat, and going forth conquering and to conquer—and woe unto the man, woe unto the dynasty, woe unto the party, and woe unto the policy, on whom shall fall the scath of her blighting indignation.

QUESTIONS.—1. What benefits result from a general diffusion of intelligence? 2. What can you say of the art of navigation within a few years? 3. Where is London and Paris? 4. Where Pittsburg and New Orleans? 5. What was predicted of steam navigation by the writer? 6. Has that prediction already been fulfilled? 7. What effect has this on the moral influence of nations? 8. What, on the institutions of our country? 9. What is said of a government which, in a pre-eminent degree, promotes the happiness of man? 10. What influence may an individual of eminent intellect exert on communities or nations? 11. What influence has our own Federal Republic on other nations? 12. What is said of local and general questions?

How do you explain the inflections marked in the second verse? With what modulation of voice should the last two verses be read? What inflection does *woe*, end of the last verse, take? (Rule VII. Note I.)

LESSON CXVII.

SPELL AND DEFINE—1. Mazy, winding. 2. Mirror, to reflect, as a looking-glass. 3. Drapery, clothwork; curtains; *here means*, the foam of the waves. 4. Tesselated, formed in small squares; checkered. 5. Alleluiahs, praises to Jehovah. 6. Hazy, foggy; misty. 7. Refulgent, very bright; shining. 8. Emboss, to conceal or inclose, as a path is in a thicket.—9. Pencil, a small brush used by painters; *here means*, painting itself.

The Goings forth of God.—HESPERIAN.

1. GOD WALKETH ON THE EARTH. The purling rills,
And mightier streams from before Him glance away,
Rejoicing in His presence. On the plains,
And spangled fields, and in the mazy vales,

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The living throngs of earth before Him fall
With thankful hymns, receiving from His hand
Immortal life and gladness. Clothed upon
With burning crowns, the mountain herald stands,
Proclaiming to the blossoming wilderness
The brightness of his coming, and the power
Of Him who ever liveth, all in all!

2. GOD WALKETH ON THE OCEAN. Brilliantly
The glassy waters mirror back His smiles.
The surging billows and the gamboling storms
Come crouching to His feet. The hoary deep,
And the green, gorgeous islands, offer up
The tribute of their treasures—pearls and shells,
And crown-like drapery of the flashing foam.
And solemnly the tesselated halls,
And coral domes of mansions in the depths,
And gardens of the golden sanded seas,
Blend, with the anthems of the chiming waves,
Their alleluiahs unto Him, who rules
The invisible armies of eternity.

3. GOD JOURNEYETH IN THE SKY. From sun to sun,
From star to star, the living lightnings flash;
And pealing thunders through all space proclaim
The goings forth of Him, whose potent arm
Perpetuates existence, or destroys.
From depths unknown, unsearchable, profound,
Forth rush the wandering comets: girt with flame,
They blend in order true, with marshaling hosts
Of starry worshipers. The unhallowed orbs
Of earth-born fire, that cleave the hazy air,
Blanched by the floods of uncreated light,
Fly, with the fleeting winds and misty clouds,
Back to their homes, and deep in darkness lie.

4. GOD JOURNEYETH IN THE HEAVENS. Refulgent stars
And glittering crowns of prostrate Seraphim,
Emboss his burning path. Around Him fall
Dread powers, dominions, hosts, and kingly thrones.
Angels of God—adoring millions—join
With spirits pure, redeemed from distant worlds,
In choral songs of praise.—"Thee we adore,
For thou art mighty. Everlasting spheres

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Of light and glory in thy presence wait.
Time, space, life, light, dominion, majesty,
Truth, wisdom,—all are thine, JEHOVAH! Thou,
FIRST, LAST, SUPREME, ETERNAL POTENTATE!"

THY hand unseen sustains the poles,
On which this vast creation rolls;
The starry arch proclaims thy power,
Thy pencil glows in every flower;
Where sense can reach or fancy rove,
From hill to field, from field to grove,
Across the wave, around the sky,
There's not a spot, nor deep, nor high,
Where the Creator has not trod,
And left the footsteps of a God.—ANON.

QUESTIONS.—1. What on the earth proclaims the goings forth of God? 2. What, on the ocean? 3. What, in the sky? 4. What, in Heaven? 5. What is meant by 'the mountain herald,' first verse? 6. What, by 'tesselated halls,' 'coral domes,' and 'gardens of the golden sanded seas,' second verse?

How should the sentences, printed in capitals at the beginning of each verse, be read? With what tone of voice should the quotations in the last verse of the first extract, be read? What poetical pauses near the middle, and at the end of each line in the second part?

LESSON CXVIII.

SPELL AND DEFINE—1. Warp, the threads that extend lengthwise in the loom, into which the woof is woven. 2. Chronometers, instruments that measure time with great exactness. 3. Curved, bent; crooked 4. Mystery, that which is beyond human comprehension until explained 5. Venerable, worthy of reverence; deserving of honor and respect.

What is Time?—MARSDEN.

1. I ASKED an aged Man,—a man of cares,
Wrinkled, and curved, and white with hoary hairs;
'Time is the warp of life,' he said, 'O tell
The young, the fair, the gay, to weave it well!'

2. I asked the aged venerable Dead,
Sages who wrote, and warriors who have bled:
From the cold grave a hollow murmur flowed,
'Time sowed the seed—we reap in this abode.'

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3. I asked a dying Sinner, ere the tide
Of life had left his veins: 'Time,' he replied—
'I've lost it! Ah, the treasure!'—and he died.

4. I asked the golden Sun and silver Spheres,
Those bright Chronometers of days and years:
They answered, 'Time is but a meteor glare,
And bids us for Eternity prepare.'

5. I asked the Seasons in their annual round,
Which beautify and desolate the ground;
And they replied, (no oracle more wise,)
''Tis folly's loss, and virtue's highest prize.'

6. I asked my Bible, and methinks it said,
'Time is the present hour, the past is fled:
Live! live to-day! To-morrow never yet
On any human being rose or set.'

7. I asked old Father Time himself at last;
But in a moment he flew quickly past;
His chariot was a cloud; the viewless wind,
His noiseless steeds, which left no trace behind.

8. I asked the mighty Angel, who shall stand
One foot on sea, and one on solid land:
'By heaven,' he cried, 'I swear the mystery's o'er,
Time was!' he cried; 'but Time shall be no more.'

QUESTIONS.—1. Who is represented as uttering the quotations in each verse? What inflection before a quotation? How should the words within a parenthesis be read? (See Spelling Book, p. 158.) How is *methinks* parsed, sixth verse? Why does *Man*, *Dead*, &c., in this lesson, begin with capitals?

LESSON CXIX.

SPELL AND DEFINE—1. Yawned, opened wide. 2. Sinewless, without muscles or nerves; weak. 3. Caverned, inclosed in caverns; hollow 4. Disquieted, made restless; disturbed. 5. Shafts, arrows.—6. Anointed, smeared over with oil; set apart. 7. Scarlet, a bright red color; cloth o that color. 8. Apparel, clothing; garments, &c. 9. Passing, exceeding surpassing.

The Raising of Samuel.—BYRON.

1. "THOU, whose spell can raise the dead,
Bid the prophet's form appear."
"Samuel, raise thy buried head!
King, behold the phantom seer!"

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2. Earth yawned,—he stood the center of a cloud,—
Light changed its hue, retiring from his shroud:
Death stood all glassy in his fixed eye;
His hand was withered, and his veins were dry;
His foot, in bony whiteness, glittered there,
Shrunken, and sinewless, and ghastly bare:
From lips that moved not and unbreathing frame,
Like caverned winds the hollow accents came.
Saul saw, and fell to earth, as falls the oak,
At once, and blasted by the thunder stroke.

3. "Why is my sleep disquieted?
Who is he that calls the dead?
Is it thou? oh king! Behold,
Bloodless are these limbs, and cold:
Such are mine; and such shall be
Thine to-morrow, when with me,
Ere the coming day is done,
Such shalt thou be,—such, thy son.

4. "Fare thee well, but for a day;
Then we mix our moldering clay;
Thou, thy race, lie pale and low,
Pierced by shafts of many a bow;
And the falchion by thy side,
To thy heart, thy hand shall guide,—
Crownless, breathless, headless fall,
Son and sire, the house of Saul!"

---

1. The beauty of Israel is slain upon thy high places:
How are the mighty fallen!
Tell it not in Gath,
Publish it not in the streets of Askelon;
Lest the daughters of the Philistines rejoice,
Lest the daughters of the uncircumcised triumph.

2. Ye mountains of Gilboa! let there be no dew,
Neither let there be rain upon you, nor fields of offerings:
For there the shield of the mighty is vilely cast away,
The shield of Saul, as though he had not been anointed [with oil.
From the blood of the slain,
From the fat of the mighty,
The bow of Jonathan turned not back,
And the sword of Saul returned not empty.

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3. Saul and Jonathan were lovely and pleasant in their lives,
And in their death they were not divided:
They were swifter than eagles,
They were stronger than lions.
Ye daughters of Israel! weep over Saul,
Who clothed you in scarlet, with other delights,
Who put on ornaments of gold upon your apparel!

4. How are the mighty fallen in the midst of the battle!
O Jonathan! thou wast slain in thy high places.
I am distressed for thee, my brother Jonathan:
Very pleasant hast thou been unto me:
Thy love to me was wonderful,
Passing the love of women.
How are the mighty fallen,
And the weapons of war perished!—BIBLE.

QUESTIONS.—1. Who is represented as uttering the first two lines of the first verse? Ans. Saul. 2. Who, the last two? (See 1 Sam. 28th Chap.) 3. Who is meant by *king*, last line of the first verse? 4. Who is meant by *seer?* Ans. Samuel. 5. How did the appearance of Samuel affect Saul? 6. Who is represented as speaking in the last two verses, first part? Ans. Samuel. 7. What did he say should happen to Saul? 8. Was his prediction fulfilled? (See 1 Sam. 31st Chap. 4th, 5th, and 6th verses.) —9. What lamentation is made over Saul and Jonathan? 10. By whom was it made? Ans. David. 11. What is said of them in their lives and deaths? 12. Where in the Bible is this extract found? Ans. 2 Sam. 1 Chap.

What commands in this lesson, and what inflection do they take? (Rule VII. Note I.) What indirect questions, and what inflection do they require? What inflection do exclamations require? With what different modulations of voice should the first and second verses of the second part be read?

LESSON CXX.

SPELL AND DEFINE—1. Barracks, huts or houses for soldiers. 2. Ruthless, insensible to the miseries of others; cruel. 3. Factions, political parties combined against the government. 4. Mal a'ri a, unhealthy air; pestilence; a malady. 5. Av a lanche', a great mass of snow or ice sliding down a mountain. 6. Bar'riers, walls for defense; fortresses; *here means*, the rocks or cliffs. 7. Inflexible, firm in purpose; unbending; unyielding. 8. Dissen'sion, disagreement; quarrel. 9. Ther mop'y læ, a narrow passage in the N. E. of Greece, with high cliffs on one side, and a marsh on the other. It is noted for the brave stand made by Leonidas with 300 Spartans, against the army of Xerxes. 10. Mar'a thon, a village in Greece, noted for the defeat of 120,000 Persians, by 10,000 Greeks, under

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Mil ti' a des. 11. Hel' les pont, the strait of Dardanelles. 12. Ru' bi-con, a small river of Italy, now called Rugone. 13. Wantonness, sportiveness; extravagance.

Responsibilities of the American People.—STORY.

[Conclusion of a Discourse, delivered Sept. 18th, 1828, in Commemoration of the first settlement of Salem, Mass.]

1. WHEN we reflect on what has been, and is, how is it possible not to feel a profound sense of the responsibleness of this republic to all future ages! What vast motives press upon us for lofty efforts! What brilliant prospects invite our enthusiasm! What solemn warnings at once demand our vigilance, and moderate our confidence!

2. The old world has already revealed to us, in its unsealed books, the beginning and end of all its own marvelous struggles in the cause of liberty. Greece, lovely Greece, "the land of scholars and the nurse of arms," where sister republics, in fair processions, chanted the praises of liberty and the gods—where and what is she? For two thousand years, the oppressor has bound her to the earth. Her arts are no more.

3. The last sad relics of her temples are but the barracks of a ruthless soldiery; the fragments of her columns, and her palaces, are in the dust, yet beautiful in ruin. She fell not when the mighty were upon her. Her sons were united at Thermopylæ and Marathon; and the tide of her triumph rolled back upon the Hellespont. She was conquered by her own factions. She fell by the hands of her own people. The man of Macedonia did not the work of destruction. It was already done by her own corruptions, banishments, and dissensions.

4. Rome, republican Rome, whose eagles glanced in the rising and setting sun,—where and what is she? The eternal city yet remains, proud even in her desolation, noble in her decline, venerable in the majesty of religion, and calm as in the composure of death. The *malaria* has but traveled in the paths worn by her destroyers. More than eighteen centuries have mourned over the loss of her empire. A mortal disease was upon her vitals, before Cesar had crossed the Rubicon. The Goths, and Vandals, and Huns, the swarms of the North, completed only what was already begun at home. Romans betrayed Rome. The legions were bought and sold, but the people offered the tribute money.

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5. And where are the republics of modern times, which clustered round immortal Italy? Venice and Genoa exist but in name. The Alps, indeed, look down upon the brave and peaceful Swiss in their native fastnesses; but the guaranty of their freedom is in their weakness, and not in their strength. The mountains are not easily crossed, and the valleys are not easily retained. When the invader comes, he moves like an avalanche, carrying destruction in his path. The peasantry sinks before him. The country is too poor for plunder, and too rough for valuable conquest. Nature presents her eternal barriers, on every side, to check the wantonness of ambition; and Switzerland remains with her simple institutions, a military road to fairer climates, scarcely worth a permanent possession, and protected by the jealousy of her neighbors.

6. We stand the latest, and, if we fail, probably the last, experiment of self-governmen by the people. We have begun it under circumstances of the most auspicious nature. We are in the vigor of youth. Our growth has never been checked by the oppressions of tyranny. Our constitutions have never been enfeebled by the vices or luxuries of the old world. Such as we are, we have been from the beginning; simple, hardy, intelligent, accustomed to self-government and self-respect. The Atlantic rolls between us and any formidable foe.

7. Within our own territory, stretching through many degrees of latitude and longitude, we have the choice of many produots, and many means of independence. The government is mild. The press is free. Religion is free. Knowledge reaches, or may reach, every home. What fairer prospect of success could be presented? What means more adequate to accomplish the sublime end? What more is necessary, than for the people to preserve what they themselves have created?

8. Already has the age caught the spirit of our institutions. It has already ascended the Andes, and snuffed the breezes of both oceans. It has infused itself into the life-blood of Europe, and warmed the sunny plains of France, and the low lands of Holland. It has touched the philosophy of Germany and the North, and moving onward to the South, has opened to Greece the lessons of her better days.

9. Can it be that America, under such circumstances, can betray herself? that she is to be added to the catalogue of

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republics, the inscription upon whose ruins is, "They were but they are not?" Forbid it, my countrymen; forbid it, Heaven.

10. I call upon you, fathers, by the shades of your ancestors, by the dear ashes which repose in this precious soil, by all you are, and all you hope to be; resist every project of disunion, resist every encroachment upon your liberties, resist every attempt to fetter your consciences, or smother your public schools, or extinguish your system of public instruction.

11. I call upon you, young men, to remember whose sons you are, whose inheritance you possess. Life can never be too short, which brings nothing but disgrace and oppression. Death never comes too soon, if necessary in defense of the liberties of your country.

12. I call upon you, old men, for your counsels and your prayers, and your benedictions. May not your gray hairs go down in sorrow to the grave, with the recollection, that you have lived in vain. May not your last sun sink in the west upon a nation of slaves.

13. No—I read in the destiny of my country far better hopes, far brighter visions. We, who are now assembled here, must soon be gathered to the congregation of other days. The time of our departure is at hand, to make way for our children upon the theater of life. May God speed them and theirs. May he, who, at the distance of another century, shall stand here, to celebrate this day, still look round upon a free, happy, and virtuous people. May he have reason to exult as we do. May he, with all the enthusiasm of truth, as well as of poetry, exclaim, that here is still his country,—

> "Zealous, yet modest; innocent, though free;
> Patient of toil; serene amidst alarms;
> Inflexible in faith; invincible in arms."

QUESTIONS.—1. When, where, and on what occasion was this discourse delivered? 2. How long since? 3. How should a reflection of the present and the past influence us? 4. What is said of Greece? 5. By what was Greece conquered? 6. What is said of Rome? 7. By whom was she destroyed? 8. How long since the loss of her empire? 9. What can you say of the Republics of Italy? 10. What, of Switzerland? 11. What, of our own republic? 12. What influence has it exerted on other nations? 13. What are our fathers called upon to resist? 14. What, our young men?

What inflection at the end of each sentence, first verse, and why? What, at the end of the quotation, ninth verse, and why?

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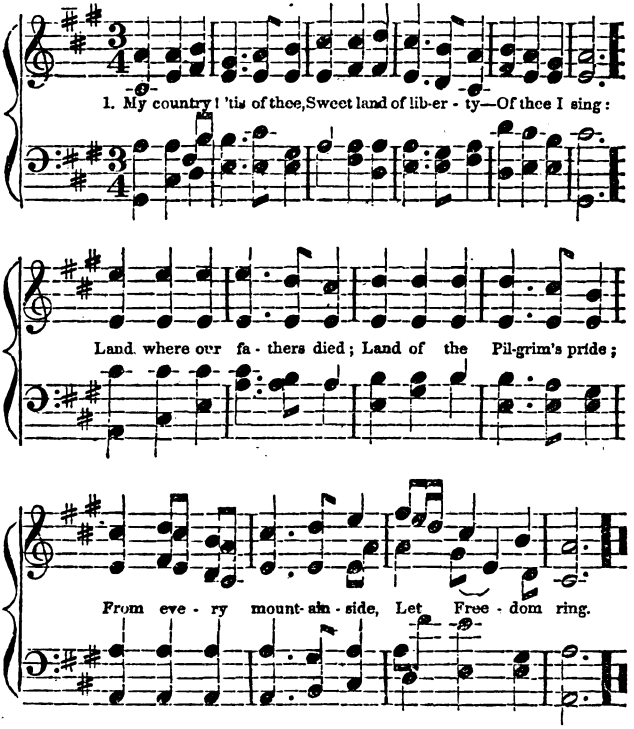
AMERICA, 6s & 4s. From 'The Choir.'

1. My country! 'tis of thee, Sweet land of lib-er - ty—Of thee I sing:
Land where our fa - thers died; Land of the Pil-grim's pride;
From eve - ry mount-ain - side, Let Free - dom ring.

2. My native country! thee—
Land of the noble free—
Thy name I love:
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills,
Like that above.

3. Let music swell the breeze,
And ring from all the trees,
Sweet Freedom's song:
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

4. Our father's God! to Thee—
Author of liberty!
To Thee we sing:
Long may our land be bright,
With Freedom's holy light—
Protect us by thy might,
Great God, our King!

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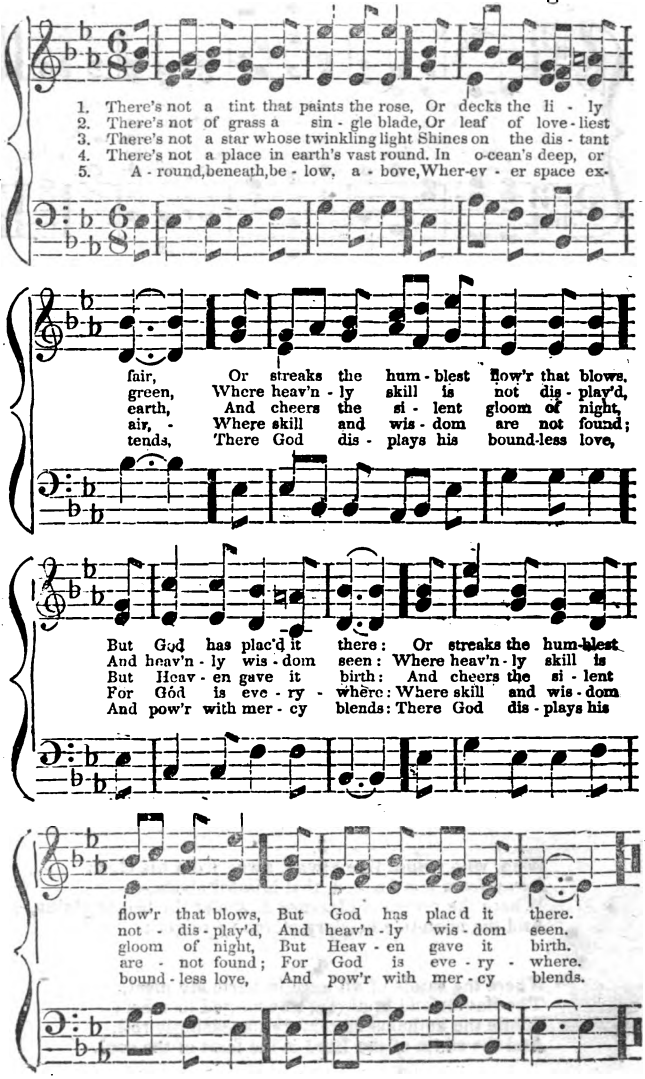
THERE'S NOT A TINT. W. W. Brigham.

1. There's not a tint that paints the rose, Or decks the li - ly
2. There's not of grass a sin - gle blade, Or leaf of love - liest
3. There's not a star whose twinkling light Shines on the dis - tant
4. There's not a place in earth's vast round. In o-cean's deep, or
5. A - round, beneath, be - low, a - bove, Wher-ev - er space ex-
fair, Or streaks the hum - blest flow'r that blows.
green, Where heav'n - ly skill is not dis - play'd,
earth, And cheers the si - lent gloom of night,
air, - Where skill and wis - dom are not found;
tends, There God dis - plays his bound-less love,
But God has plac'd it there: Or streaks the hum-blest
And heav'n - ly wis - dom seen: Where heav'n - ly skill is
But Heav - en gave it birth: And cheers the si - lent
For God is eve - ry - where: Where skill and wis - dom
And pow'r with mer - cy blends: There God dis - plays his
flow'r that blows, But God has plac'd it there.
not - dis - play'd, And heav'n - ly wis - dom seen.
gloom of night, But Heav - en gave it birth.
are - not found; For God is eve - ry - where.
bound - less love, And pow'r with mer - cy blends.

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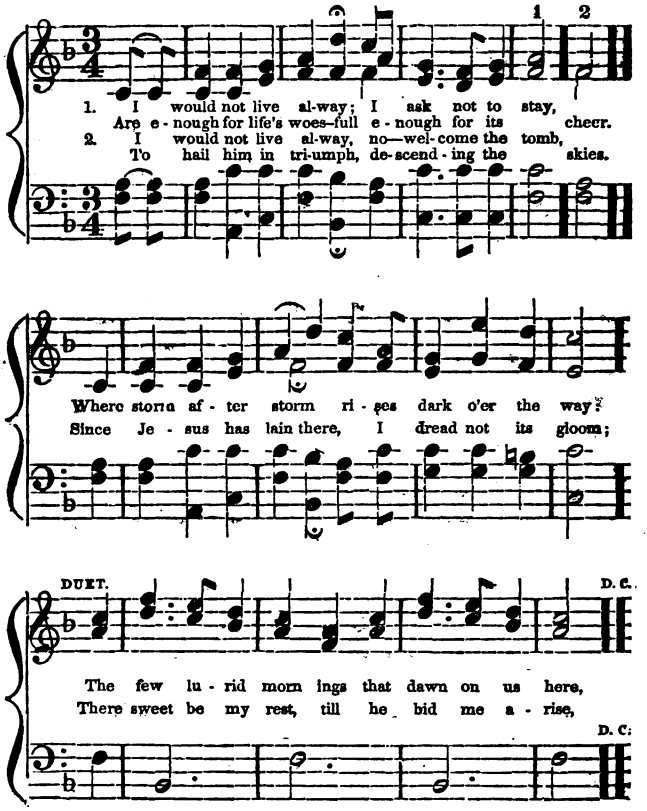
I WOULD NOT LIVE ALWAY. Geo. Kingsley.

1 2
1. I would not live al-way; I ask not to stay,
Are e-nough for life's woes-full e-nough for its cheer.
2. I would not live al-way, no—wel-come the tomb,
To hail him in tri-umph, de-scend-ing the skies.
Where storms af-ter storm ri-ses dark o'er the way;
Since Je-sus has lain there, I dread not its gloom;
DUET.
D. C.
The few lu-rid morn-ings that dawn on us here,
There sweet be my rest, till he bid me a-rise,
D. C.

3.

Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,—
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns;

4.

Where the saints of all ages in harmony meet,
The Savior and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

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